

Partition

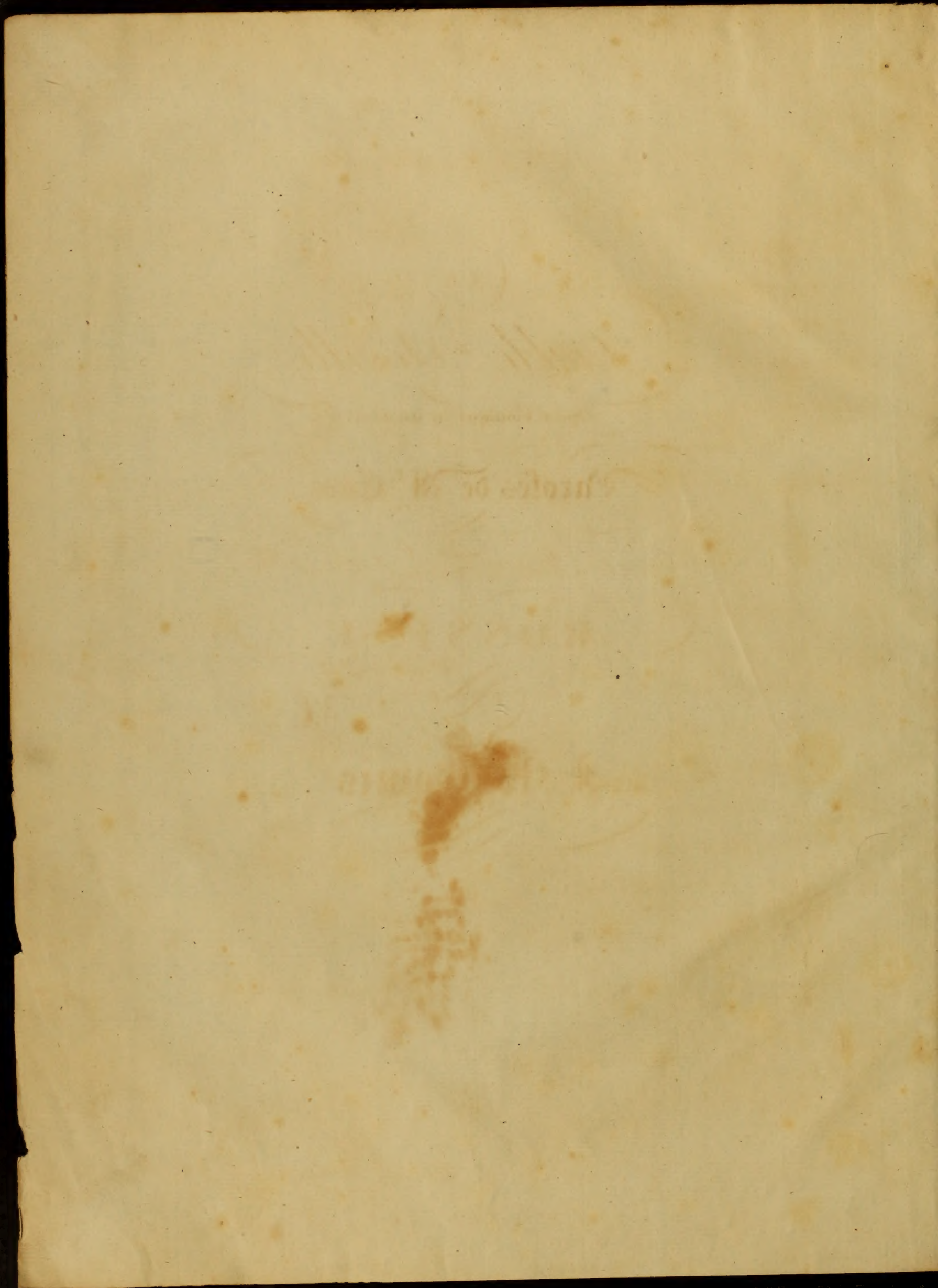
Le Diable à Seville.

Diablo a Sevilla

NOMENCLATURE DES PARTIES.

une PARTITION.

4	1. ^{ers} Violons.
3	2. ^{ds} Violons.
2	Alto.
4	Basses.
1	Flûtes.
1	Oboé.
1	Clarinettes.
2	Cors.
2	Bassons.
1	Trompettes.
2	Trombonne.
1	Timbales.
25	Parties.
	Grosse Caisse.
	Triangle.
	Cymbales.
	Parties de coulisse.
	Parties.



LE

Diabre à Seville

Opéra Comique en un Acte

Paroles de M^r. Cavé

mis en Musique et Dédie à

ROSSINI

PAR

J. M. Gomis

LL

Représenté pour la première fois, sur le théâtre de l'Opéra Comique
le 29 Janvier 1831.

Partition : 75[¢]

Parties d'Orchestre 75[¢]

PARIS chez E. TROUENAS, Editeur du Répertoire des Opéras Français, avec Acc^l de Piano, Rue St Marc, N^o 23.

Londres, chez Dalmaine, Mayence et Anvers, chez les Fils de B. Schott.

L. Trouwenas

THE
JOURNAL
OF
THE
SOCIETY
OF
THE
FRIENDS
OF
THE
AFRICAN
INDIAN
1841

THE
JOURNAL
OF
THE
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INDIAN
1842

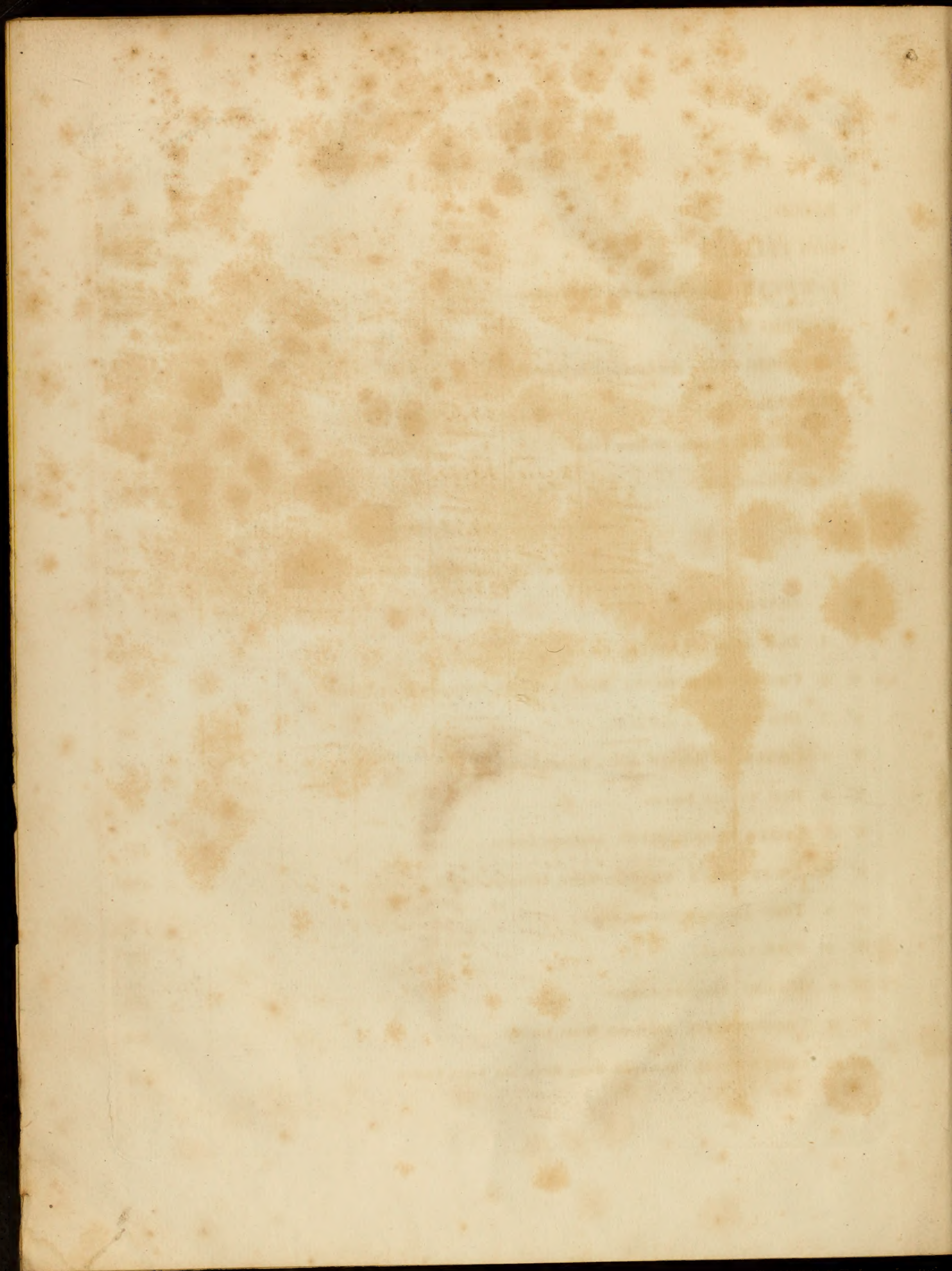
THE
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OF
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THE
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THE
AFRICAN
INDIAN
1843

PERSONNAGES.

RIÉGO.....	MM ^{ts} LEMONNIER.
DON FÉLIX.....	BOULARD.
Le R.P. CYRILLE Général des Franciscains.....	CHOLLET.
TORIBIO Moine.....	FÉRÉOL.
AMBROSIO Officier des familiers du Saint Office.....	LOUVET.
PEDRO Insurgé.....	JAMAIN.
ANGELIQUE Femme de Don Félix.....	MM ^{mes} PREVOST.
MARIA Cameriste.....	BOULANGER.

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Marziale, ♩ = 120

Petite Flute.

Grande Flute.

Hautbois.

Clarinettes
en La.

Trompettes
en Mi.

Cors en Mi.

Cors en Si.

Bassons.

Trombones.

Timballes.

Violons.

Alto.

Violoncelles.

C. Basses.

E. T. 478.

E. T. 478.

This page of musical notation is for a piano piece, likely a concerto or symphony movement, given the complexity and the inclusion of a percussion line. The score is written for a large ensemble, with multiple staves for each instrument family. The key signature is D major (two sharps), and the time signature is 2/4. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte) are used throughout to indicate volume changes. The percussion line at the bottom is marked with 'H' for snare drum and 'H' for cymbal. The page is numbered '2' in the top left corner. The notation is arranged in a system of 12 staves, with the first 10 staves grouped by a brace on the left. The bottom two staves are the percussion line and a final bass line. The page is numbered 'E. T. 478' at the bottom center.

E. T. 478.

G Flute. Dol. Andante. ♩ = 96

Hautb. Dol.

Clar. Dol. 1^o solo. Dol.

Tromp. P.

Corn. Dol. P. F.

Bassons. Dol. P. F.

Tromb. P. F.

Timb. F.

Viol. F.

C.B. Unia. F.

Andante. Piz. F.

Andante. Piz. F.

Andante. Piz. F.

Andante. Piz. F.

Gor. en Mi. mF.

Bass. mF.

Piz. F.

Piz. F.

Piz. F.

Piz. F.

Viol. F.

C.B. Piz. F.

F. F. Piz. F.

G. Flute.

Hautb.

Clar.

Tromp.

Cors.

Bassons.

Tromb.

Timb.

Arco.

Gold^e Luis.

Viol.

C. B.

All^{to} Minore. 66

all. m. d. to

All^{to} Minore.

F. T. 478

This image shows a page of musical notation, likely from a symphony score. The page contains 18 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'cres.' (crescendo). The staves are arranged in a traditional format, with some staves having a key signature change (e.g., from G major to B-flat major). The paper is aged and yellowed, with some visible wear and tear. The overall layout is dense and complex, typical of a professional musical score.

This page contains a musical score for piano, consisting of 16 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first five staves are in treble clef, and the last five are in bass clef. The middle six staves are in bass clef. The score is divided into measures by vertical bar lines. Dynamic markings include **F** (forte) and **P** (piano). Articulation is indicated by accents (^) and slurs. The notation is dense, with many notes and rests. The page is numbered 6 in the top left corner.

This page contains a musical score for piano, consisting of 14 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two systems of seven staves each. The first system includes staves for the right hand (treble clef), left hand (bass clef), and a central section with four staves. The second system includes staves for the right hand (treble clef), left hand (bass clef), and a central section with four staves. The notation is complex, with many notes and rests, and includes dynamic markings such as 'cres.' (crescendo) and 'p' (piano). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is in a standard musical notation style, with notes and rests clearly visible on the staves. The page is numbered 24 in the top left corner and 7 in the top right corner. The title 'E. T. 478.' is located at the bottom center of the page.

E. T. 478.

This image shows a page of handwritten musical notation, likely a score for a 12-part setting of the Mass. The notation is arranged in 12 staves, grouped into four systems of three staves each. The top three staves are for voices (Soprano, Alto, Tenor), and the bottom three staves are for instruments (Violin I, Violin II, Viola). The notation includes various musical symbols such as clefs, key signatures, time signatures, and musical notes. The handwriting is in a historical style, and the paper shows signs of age and wear. The page is numbered '12' in the bottom right corner.

p. flauto Cantabile. Solo.
g. flauto Solo.
Cantabile.

Solo.
Cantabile.

Pizz.
Arco.
Pizz.
P Arco.
P Arco.
P
C.B.
Pizz.
Arco.
P

10

1^o G. Fl. Unis.

1^o Basson solo.

Col Fl. Unis.

Viol. C. B.

Pizz.

Pizz.

Pizz.

Pizz.

This system contains the first five staves of the musical score. The top staff is for the 1st G. Fl. Unis. The second staff is for the 1st Basson solo. The third staff is for the Col Fl. Unis. The fourth staff is for the Viol. C. B. The fifth staff is for the Pizz. (Pizzicato). The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a melodic line with many slurs and accents. The second staff has a similar melodic line. The third staff has a melodic line with many slurs and accents. The fourth staff has a melodic line with many slurs and accents. The fifth staff has a melodic line with many slurs and accents.

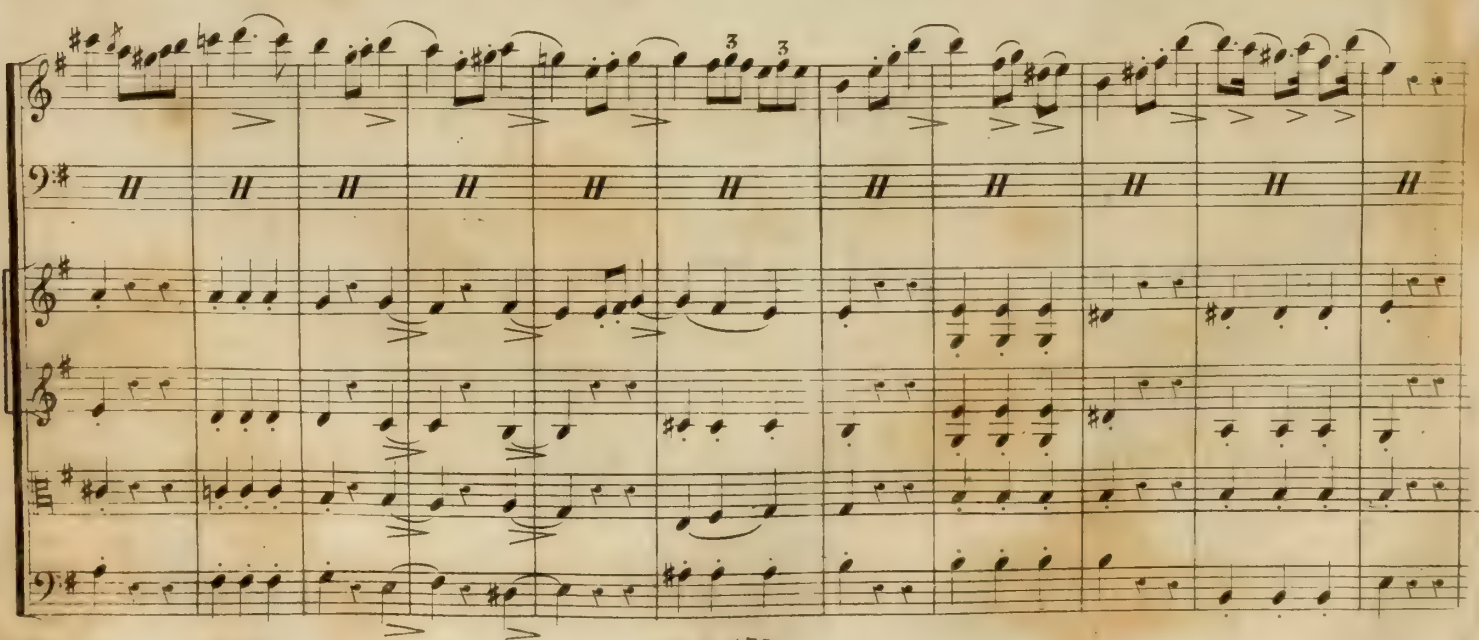
Col Fl. Unis.

Arco.

Arco.

Arco.

Arco.

This system contains the next five staves of the musical score. The top staff is for the Col Fl. Unis. The second staff is for the Arco. (Arco). The third staff is for the Arco. (Arco). The fourth staff is for the Arco. (Arco). The fifth staff is for the Arco. (Arco). The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a melodic line with many slurs and accents. The second staff has a melodic line with many slurs and accents. The third staff has a melodic line with many slurs and accents. The fourth staff has a melodic line with many slurs and accents. The fifth staff has a melodic line with many slurs and accents.This system contains the final five staves of the musical score. The top staff is for the Col Fl. Unis. The second staff is for the Arco. (Arco). The third staff is for the Arco. (Arco). The fourth staff is for the Arco. (Arco). The fifth staff is for the Arco. (Arco). The music is in 3/4 time and features a key signature of one sharp (F#). The first staff has a melodic line with many slurs and accents. The second staff has a melodic line with many slurs and accents. The third staff has a melodic line with many slurs and accents. The fourth staff has a melodic line with many slurs and accents. The fifth staff has a melodic line with many slurs and accents.

P. Flute.

G. Flute.

Hautb.

Clar.

Tromp.

Cors.

Bassons.

Tromb.

Timb.

Viol.

C. B.

C. B.

This page of musical notation is for a string quartet, consisting of 12 staves. The notation is arranged in two systems of six staves each. The first system includes staves for Violin I, Violin II, Viola, and Cello/Double Bass. The second system includes staves for Violoncello/Double Bass, Violin I, Violin II, and Viola. The music is written in G major (one sharp) and 4/4 time. The tempo is marked 'Cantabile' (Cantabile) in the first system and 'Solo' (Solo) in the second system. The dynamics are marked 'Piz.' (Pizzicato) in the second system. The notation includes various musical symbols such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The overall style is classical, with a focus on melodic and harmonic development.

Flutes.

Bas: Col Fl. Uni.

Arco.

Arco.

Viol. C.B.

Arco.

Arco.

This system contains measures 1 through 10. The Flutes and Bassoon parts feature complex triplet and sixteenth-note patterns. The Bassoon part includes a section marked 'Col Fl. Uni.' with a series of 'H' symbols. The Violin and Viola parts are marked 'Arco.' and play a steady eighth-note accompaniment.

Flutes.

Hautb.

Clar.

Basson.

Viol.

C.B.

This system contains measures 11 through 20. The Flutes and Bassoon parts continue with their intricate melodic lines. The Clarinet and Bassoon parts have a section marked 'F' with a series of 'F' symbols. The Violin and Viola parts continue with their accompaniment.

Col 1^o Fl: Uns.

F

F

F

F

Col 1^o Unis.

F

F

F

C. B.

This page of musical notation, numbered 15, contains a complex arrangement of staves. The notation is written in a system of staves, likely for a multi-instrument ensemble or a large choir. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first staff features a complex melodic line with many sixteenth and thirty-second notes, including triplets. The second staff has a series of rests, followed by a melodic line. The third and fourth staves show a more complex melodic line with many sixteenth and thirty-second notes. The fifth and sixth staves show a more complex melodic line with many sixteenth and thirty-second notes. The seventh and eighth staves show a more complex melodic line with many sixteenth and thirty-second notes. The ninth and tenth staves show a more complex melodic line with many sixteenth and thirty-second notes. The eleventh and twelfth staves show a more complex melodic line with many sixteenth and thirty-second notes. The thirteenth and fourteenth staves show a more complex melodic line with many sixteenth and thirty-second notes. The fifteenth and sixteenth staves show a more complex melodic line with many sixteenth and thirty-second notes. The notation is written in a system of staves, likely for a multi-instrument ensemble or a large choir. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. The first staff features a complex melodic line with many sixteenth and thirty-second notes, including triplets. The second staff has a series of rests, followed by a melodic line. The third and fourth staves show a more complex melodic line with many sixteenth and thirty-second notes. The fifth and sixth staves show a more complex melodic line with many sixteenth and thirty-second notes. The seventh and eighth staves show a more complex melodic line with many sixteenth and thirty-second notes. The ninth and tenth staves show a more complex melodic line with many sixteenth and thirty-second notes. The eleventh and twelfth staves show a more complex melodic line with many sixteenth and thirty-second notes. The thirteenth and fourteenth staves show a more complex melodic line with many sixteenth and thirty-second notes. The fifteenth and sixteenth staves show a more complex melodic line with many sixteenth and thirty-second notes.

P. II. Maggiore.

Score for P. II. Maggiore, measures 1-16. The score includes parts for Flute (Fl.), Clarinet (Clar.), Corn (Corno), Bassoon (Fag.), Trombone (Tromb.), Violin (Viol.), and Viola (Viola).

Instrument parts and markings:

- Fl. (Flute): *p* Stac. molto.
- Clar. (Clarinet): *p* Stac. molto.
- Corno (Corn): *p* Stac. molto.
- Fag. (Bassoon): *p* Stac. molto.
- Tromb. (Trombone): *p* Stac. molto.
- Viol. (Violin): *p* Stac. molto.
- Viola (Viola): *p* Stac. molto.

Viol. C. B. (Violoncello/Bass): *p* Stac. molto.

Continuation of the score for P. II. Maggiore, measures 17-32. The score includes parts for Flute (Fl.), Clarinet (Clar.), Corn (Corno), Bassoon (Fag.), Trombone (Tromb.), Violin (Viol.), and Viola (Viola).

Instrument parts and markings:

- Fl. (Flute): *p* Stac. molto.
- Clar. (Clarinet): *p* Stac. molto.
- Corno (Corn): *p* Stac. molto.
- Fag. (Bassoon): *p* Stac. molto.
- Tromb. (Trombone): *p* Stac. molto.
- Viol. (Violin): *p* Stac. molto.
- Viola (Viola): *p* Stac. molto.

Viol. C. B. (Violoncello/Bass): *p* Stac. molto.

17

Dol.

1^o solo.

P

Viol.

G.B.

P. Fl: Col G. Fl: Unis.

G. Fl:

Hautb:

Clar:

Tromp:

Cors:

Bassons.

Col 1^{re} Unis.

Tromb:

Timb:

F Arco.

F Arco.

Viol.

C. B.

C. B.

Arco.

The musical score is arranged in 15 staves. The first staff is for Piccolo Flute (P. Fl) and Concert Flute in G (Col G. Fl) in unison, marked with 'H' (half note) and 'F' (forte). The second staff is for Concert Flute in G (G. Fl). The third staff is for Oboe (Hautb). The fourth staff is for Clarinet (Clar). The fifth staff is for Trombone (Tromp). The sixth staff is for Horn (Cors). The seventh staff is for Bassoon (Bassons). The eighth staff is for Concert Flute in G (Col 1^{re} Unis). The ninth staff is for Trumpet (Tromb). The tenth staff is for Timpani (Timb). The eleventh staff is for Violin (Viol). The twelfth staff is for Cello/Double Bass (C. B.). The thirteenth staff is for Violin (Viol). The fourteenth staff is for Cello/Double Bass (C. B.). The fifteenth staff is for Cello/Double Bass (C. B.). The score includes various musical notations such as notes, rests, and dynamic markings.

This image shows a page from a musical score, likely for a symphony orchestra. The page contains 18 staves of music, arranged in a traditional orchestral layout. The top staves are for woodwinds and strings, while the bottom staves are for the lower strings and possibly a double bass or tuba. The music is written in a key signature of one sharp (F#) and a time signature of 2/2. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'fp' (fortissimo) and 'f' (forte). The page is numbered '22' in the top right corner. The overall appearance is that of a printed musical score, with clear notation and a professional layout.

This page of musical notation is for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of 16 staves, with some staves containing multiple systems of music. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (F, FP, F#). The piece is identified by the number E. T. 478.

This image shows a page of musical notation, likely for a string quartet, featuring various staves with notes, rests, and dynamic markings. The notation is arranged in a standard musical score format with multiple staves. Key markings include:

- Dynamic markings:** 'P' (Piano) is used frequently across several staves.
- Performance instructions:** 'Solo.' is written above a staff, 'Unis.' (Unison) is written below a staff, and 'Sul ponticello.' (Sul ponticello) is written above two staves.
- Other markings:** 'C.B.' (Coda) is visible at the bottom of the page.
- Notation style:** The score includes various note values, rests, and articulation marks, typical of a classical music manuscript.

A musical score for 14 staves, measures 1-8. The score is written in G major (one sharp) and 2/4 time. The first staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a bass clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The eighth staff is a bass clef with a key signature of one sharp. The ninth staff is a treble clef with a key signature of one sharp. The tenth staff is a treble clef with a key signature of one sharp. The eleventh staff is a treble clef with a key signature of one sharp. The twelfth staff is a treble clef with a key signature of one sharp. The thirteenth staff is a bass clef with a key signature of one sharp. The fourteenth staff is a bass clef with a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Solo." appears above the third staff in measures 1, 5, and 8. The word "Unis." appears below the sixth staff in measures 5 and 8. The word "P" (piano) appears below the first staff in measures 1, 5, and 8. The word "P" (piano) appears below the second staff in measures 1, 5, and 8. The word "P" (piano) appears below the third staff in measures 1, 5, and 8. The word "P" (piano) appears below the fourth staff in measures 1, 5, and 8. The word "P" (piano) appears below the fifth staff in measures 1, 5, and 8. The word "P" (piano) appears below the sixth staff in measures 1, 5, and 8. The word "P" (piano) appears below the seventh staff in measures 1, 5, and 8. The word "P" (piano) appears below the eighth staff in measures 1, 5, and 8. The word "P" (piano) appears below the ninth staff in measures 1, 5, and 8. The word "P" (piano) appears below the tenth staff in measures 1, 5, and 8. The word "P" (piano) appears below the eleventh staff in measures 1, 5, and 8. The word "P" (piano) appears below the twelfth staff in measures 1, 5, and 8. The word "P" (piano) appears below the thirteenth staff in measures 1, 5, and 8. The word "P" (piano) appears below the fourteenth staff in measures 1, 5, and 8. The score is marked with "P" (piano) in measures 1, 5, and 8. The word "Solo." appears above the third staff in measures 1, 5, and 8. The word "Unis." appears below the sixth staff in measures 5 and 8. The word "P" (piano) appears below the first staff in measures 1, 5, and 8. The word "P" (piano) appears below the second staff in measures 1, 5, and 8. The word "P" (piano) appears below the third staff in measures 1, 5, and 8. The word "P" (piano) appears below the fourth staff in measures 1, 5, and 8. The word "P" (piano) appears below the fifth staff in measures 1, 5, and 8. The word "P" (piano) appears below the sixth staff in measures 1, 5, and 8. The word "P" (piano) appears below the seventh staff in measures 1, 5, and 8. The word "P" (piano) appears below the eighth staff in measures 1, 5, and 8. The word "P" (piano) appears below the ninth staff in measures 1, 5, and 8. The word "P" (piano) appears below the tenth staff in measures 1, 5, and 8. The word "P" (piano) appears below the eleventh staff in measures 1, 5, and 8. The word "P" (piano) appears below the twelfth staff in measures 1, 5, and 8. The word "P" (piano) appears below the thirteenth staff in measures 1, 5, and 8. The word "P" (piano) appears below the fourteenth staff in measures 1, 5, and 8.

E. T. 47S.

This page contains a complex musical score for piano, consisting of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into two main systems of staves. The first system includes staves for the right hand (treble clef) and left hand (bass clef), with additional staves for specific instruments or voices. The second system includes staves for the right hand (treble clef) and left hand (bass clef), with additional staves for specific instruments or voices. The notation is dense and includes many dynamic markings, including 'cres.' (crescendo) and 'p' (piano). The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The notation is in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The page is numbered 24 in the top left corner and 7 in the top right corner. The score is a page from a larger work, as indicated by the page numbers and the complex notation.

This page contains a musical score for a 16-part setting of the Mass, likely a Kyrie or Gloria. The notation is arranged in 16 staves, grouped into four systems of four staves each. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent rests marked with the letter 'F'. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The overall style is that of a 16th-century manuscript.

[illegible]

A page of handwritten musical notation on aged paper, numbered 27 in the top right corner. The notation is arranged in 14 staves, grouped into four systems of four staves each. The first three systems use treble clefs, while the fourth system uses bass clefs. The music is written in a key with three sharps (F#, C#, G#) and a common time signature. The notation includes various note values, rests, and dynamic markings such as '>' and '<'. The paper shows signs of age, including discoloration and some staining at the bottom right.

A handwritten musical score on page 28, featuring multiple staves with complex notation. The score is written in treble and bass clefs, with a key signature of three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score is organized into systems, with some staves containing repeated notes or rests. The handwriting is clear and legible, typical of a professional composer's manuscript.

This page of musical notation is a complex score for multiple instruments or voices. It consists of 14 staves. The notation includes various musical symbols such as clefs (treble and bass), key signatures (three sharps), and time signatures. The music is written in a style characteristic of 19th-century manuscript notation, with many beamed notes and dynamic markings like *f* (forte) and *Col 1^o Unis.* (Cello 1st Unison). The score is divided into two systems, with the first system containing staves 1 through 7 and the second system containing staves 8 through 14. The notation is dense and detailed, with many notes and rests. The paper is aged and shows some wear, including a small tear near the bottom center.

This page of musical notation, numbered 51, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into several systems, with some staves featuring a key signature of three sharps (F#, C#, G#) and others featuring a key signature of one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'Solo' are used throughout the piece. The notation is written in a style typical of 19th-century musical manuscripts, with a focus on clarity and precision. The page is numbered 51 in the top right corner.

This page of musical notation is for a piano piece, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The notation is arranged in a system of staves, with some staves grouped together by a brace. The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The piece includes several dynamic markings: *P* (piano), *mF* (mezzo-forte), and *Solo.* (solo). There are also markings for *Unis* (unison) and *H* (half note). The notation includes various note values, rests, and articulation marks such as accents and slurs. The piece concludes with a final cadence.

The musical score on page 55 is written for piano and consists of 14 staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'H' and '>'. The piece appears to be a short, lively composition.

This image shows a page of musical notation, likely a score for a piano or organ. The notation is arranged in multiple staves, with various musical symbols including notes, rests, and dynamic markings. The key signature is G major (one sharp). The tempo/mood is indicated as "Piu mosso." (More moved). The page includes a variety of musical textures, from simple harmonic accompaniment to more complex passages with sixteenth-note runs. The notation is written in a clear, professional style, typical of 19th-century musical publications. The page number "452" is visible at the bottom right.

This page of musical notation, numbered 55, contains a complex arrangement of staves. The notation is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The staves are organized into several systems. The first system includes a treble staff with a melodic line, a staff with whole rests, and two more treble staves with harmonic accompaniment. The second system continues this pattern with more melodic and harmonic lines. A third system introduces a bass staff with the instruction 'Unis.' (Unison) and a staff with whole rests. The fourth system features a bass staff with a forte dynamic marking 'f' and a treble staff with a melodic line. The fifth system includes a treble staff with a melodic line, a staff with whole rests, and a bass staff with a melodic line. The sixth system continues the melodic and harmonic development. The notation is dense, with many notes and rests, and includes various musical symbols such as beams, slurs, and dynamic markings.

This page contains a complex musical score for E. T. 478. It consists of 14 staves. The top 10 staves are in treble clef, and the bottom 4 staves are in bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings. A 'Unis.' marking is present on the 8th staff. The score is divided into two main sections by a double bar line. The first section contains 10 measures, and the second section contains 10 measures. The notation is dense and includes many accidentals and dynamic markings.

57

DUETTO.

C. Basses.

Tout à sa Pa-tri-e s'il en-tend sa-voix ché-ri - - e l'Espagnol ou-blie son a-

Tempo di marcia militare.

E. T. 478.

This page contains a musical score for a piano piece, likely a sonata or étude. The notation is arranged in a system of 14 staves. The top 10 staves are for the right hand, and the bottom 4 staves are for the left hand. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), *Stac.* (staccato), and *Stac. a. 2.* (staccato alla seconda) are used throughout. The bottom staff includes the following French lyrics:

...mour et son bonheur son bras et sa vie sont à sa Pa tri - e l'Es pagne est la mie qui règne en son cœur son

The page is numbered 58 in the top left corner. The publisher's mark, E.T. 478, is located at the bottom center.

Musical score for piano and voice, page 59. The score features multiple staves with piano accompaniment and a vocal line. Dynamics include *p*, *P*, *F*, *Dol.*, *Cres.*, and *sf*. The lyrics are in French.

bras et sa vi - e sont à sa Pa tri - e l'Es pa gne est la mi - e qui règne qui règne en son cœur

ger j'adois cou rir Contre un joug in-fà-mè la haine men-flà-me ju-rons sur notre à me de vaincre ou mou-

L. T. 478

The musical score consists of 14 staves. The first 10 staves are for piano accompaniment, with the first four staves in treble clef and the last six in bass clef. The bottom four staves are for vocal parts, with the first two in treble clef and the last two in bass clef. The music is in G major (one sharp) and 2/4 time. The lyrics are in French and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'H' (forte).

...rir
 contreunjoug in fâ - - me la hai - ne m'en flâ - - me ju rons sur notre â - - me de
 C.B.

This page from a musical score includes orchestral parts and vocal entries. The orchestration features woodwinds, strings, and percussion, with dynamic markings such as *F*, *P*, *mF*, *Dol.*, and *H*. The vocal parts enter at the bottom with the following lyrics:

*Li - berté sa cré - e liber té li-ber-té sa-crée long tems de si
vaincre de vaincre ou mourir Li - berté sa cré - e liber té li-ber-té sa-crée long tems de si*

E. T. 478.

... té liber té liber té tu vas re fleu rir libe ré sa - cré - e tu vas re fleu rir
 ... té liber té liber té tu vas re fleu rir libe ré sa - cré - e tu vas re fleu rir

tout à sa pa- tri - e s'il en tend sa voix ché ri - e l'Es - pagnol ou blie son a -
 tout à ma pa- trie quand j'en tend sa voix ché ri - e mal gré moi j'ou blie mon a -

Stac. Stac.

F P F P

Stac. Stac.

F P F P

Col Oboi.

Stac. a. 2. Stac. a. 2.

F P F P

Stac. a. 2. Stac. a. 2.

F P F P

Col 1^{re} Unis.

F P F P

F P F P

F Stac. P F Stac. P

F Stac. P F Stac. P

F Stac. P F Stac. P

F Stac. P F Stac. P

...mour et son bon-heur son bras et sa vie sont à sa pa tri - e l'Es-pagne est l'a-mi.e qui règne en son

...mour et mon bon-heur mon bras et ma vie sont à ma pa tri - e l'Es-pagne est l'a-mi.e qui règne en mon

F Stac. p F Stac. p

E. T. 478.

cœur son bras et sa vi... e sont à sa pa tri... e l'E. pague est l'a. mi... e qui
 cœur mon bras, et ma vi... e sont à ma pa tri... e l'Es. pague est l'a. mi... e qui

E. T. 478.

The musical score is arranged in two systems. The first system consists of 10 staves, and the second system consists of 10 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the bottom staff of each system.

The lyrics for the first system are:

règne qui règne en son cœur l'Espagne est l'a - mi e qui règne en son cœur l'Espagne est l'a - mi e qui règne en son

The lyrics for the second system are:

règne qui règne en mon cœur l'Espagne est l'a - mi e qui règne en mon cœur l'Espagne est l'a - mi e qui règne en mon

The page number 49 is located in the top right corner. The dynamic markings 'F' and 'P' are used throughout the score. The text 'R. T. 478.' is printed at the bottom center.

cœur qui règne en son cœur l'Espagne est l'a - mi.e qui règne en son cœur l'Espagne est l'a - mi.e qui règne en son
 cœur qui règne en mon cœur l'Espagne est l'a - mi.e qui règne en mon cœur l'Espagne est l'a - mi.e qui règne en mon

E. T. 478.

E. T. 478.

Assumes

musical score for piano and voice, featuring multiple staves with complex notation, including arpeggiated chords and sixteenth-note patterns. The score includes lyrics: "cœur qui règne en son cœur." and "cœur qui règne en mon cœur." The piano part is marked with "F" (forte) and "H" (harmonic). The vocal part is marked with "F" (forte) and "deux." (second).

*M. Bien plus. les Bohémiens l'annoncent... ils ont même fait une
chanson à faire trembler les moines. Voulez-vous la connaître pas*

+

N^o 2.

53

(Replique.) RIÉGO: Voyons donc.

CHANSON BOHEMIENNE.

Allegretto. ♩ = 66

Score for *CHANSON BOHEMIENNE*, Allegretto (♩ = 66). The score is written for a full orchestra and vocal soloists.

Instrumental Parts:

- Petite et Grande Flute.
- Hautbois.
- Clarinettes en Ut.
- Trompettes en Ut.
- Cors en Ut.
- Bassons.
- Trombones.
- Timballes.
- Violons.
- Alto.
- Violoncelles.
- C. Basses.

Vocal Parts:

- Maria.
- Angélique.
- Don Riego.
- Don Félix.

Lyrics:

1^{er} Couplet.
J'entends fré mir les Es - pa - gnes sur le som met des mon -

2^d Couplet.
Vous qui fe siez bon ne ché - re et qui bu viez à plein

Performance Markings:

- Dynamic markings: *f* (forte), *p* (piano).
- Tempo: *Allegretto*.
- Section: *Piz.* (Pizzicato).
- Section: *deux.* (second ending).

54 Cors en Ut.

Bassons.

ta gnes dans les Val lons les Cam pa gnes l'a-mor-ce brille dé-jà brille dé-jà
ver-re le Ma-la ga le Ma-dé-re Moi-nes jouf-flus, hal-te là hal-te là

Viol. C.B.

Cors en Ut.

Bas.

P

fer-mez saints pé-res vos mo-nas-té-res vi-te en pri-è-re voi-la Mi-na
plus de bom-ban-ce dure absti-nen-ce pour vous com-men-ce voi-la Mi-na

Viol. C.B.

P. Flute.
 G. Flute. Col P Fl. Unis.
 Bass.
 Tromb.
 Timb.
 Piz.
 Piz.
 Piz. deux.
 Piz.
 F

mais du hé ros l'Espin go le loin d'effray er l'Es pa gno le dans son cou vent la con so le
 mais la beau té dé so lé e qui pri son nière et voi lé e pri ait jeu nait i so lé e

1st Solo.

2nd Solo.

Arco.

Arco.

Arco.

sa chaîne en fin tombe ra tombe ra sous sa man til le son oeil pé til le qu'elle est gen til le voila Mi na sous sa man

chante à son tour tra ga la traga la son en nui ces se l'amour la presse Dieu qu'elle i yresse voila Mi na son en nui

C.B.

Arco.

[illegible]

FF

F

F

F

F

F

F

F

F

F

F

F

F

F

voilà Mina.

voilà Mina.

voilà Mina.

C.B.

F

59

DUETTO.

Andante mosso. = 104

E. T. 478.

Musical score for piano and voice, page 60. The score features multiple staves with musical notation, including treble and bass clefs, key signatures, and various musical symbols like 'Dol.', 'P', 'F', and 'H'. The lyrics are in French and appear at the bottom of the page.

las dans la dou leur pour ta fi dèle a mi e un jour d'ab sence est un mal heur

E. T. 478.

p

p

p

mf

p

piz.

piz.

piz.

Angélique

tu le sais bien mon à me tout mon bon heur, c'est ton a

mi - e qu'un jour d'ab sence est un mal heur tu le sais bien mon à me tout mon bonheur, c'est

C.B.

H

H

H

piz. R. T. 478.

The musical score is written for a string quartet and a vocal part. The string parts (Violin I, Violin II, Viola, Violoncello, and Double Bass) are arranged in the first 10 staves. The vocal part is in the last four staves. The music is in G major and 4/4 time. The vocal part has lyrics in French. The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks (accents, slurs).

The lyrics for the vocal part are:

mour pour me prouver ta flamme hâ te l'instant de ton re-tour pour me prou ver ta
 ton a-mour toi, qui con- nait ma flamme es pe- redonc unprompt re-tour toi qui connaît ma

The score includes various musical notations such as notes, rests, dynamics (p, f), and articulation marks (accents, slurs).

14

flamme hâte l'instant de ton re-tour hâte l'instant de ton re-tour

flamme es-pè-re donc un prompt re-tour es-pè-re donc un prompt re-tour

H H H H H H

F P F

A handwritten musical score on page 65, consisting of 14 staves. The notation is in a single system, with the first 10 staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and complex rhythmic patterns, particularly in the lower staves. The paper is aged and shows some staining.

1^{re} Fl. *Lento*
 2^{de} Fl. *Dol.*
 Hautb. *P.*
 Clar. *P.*
 2 Bassons. *P.*
 Angélique
 je l'es-pè-re mot pros-pè-re qui tem-pè-re mon cha-grin je vois
 Piz.

1^{re} Fl. *Solo.*
 2^{de} Fl. *Dol.*
 Hautb. *Dol.*
 Clar. *Dol.*
 2 Bassons. *Dol.*
 Solo.
 lui-re ton sou-ri-re puis je di-re a de-main je l'es-pè-re mot pros-pè-re qui tem-

1^{re} Fl.

Bas.

pe re mon cha grin je vois lui re ton sou ri re puis je di re a de main la tris

4^e Fl.

Hautb.

Clar.

Cors en Ut

B. 1^{re}

B. 2^e > p

Arco. Dol.

Arco.

Arco.

tes se qui m'op presse la ten dresse la dou cit la souf fran ce de l'ab sen ce l'es pe ran ce la gue rit oui l'es pe

C.B.

Arco.

1^{re} Fl.

2^e Fl.

Hautb.

Clar. 1^{re}

Clar. 2^e

Cors en Sol

Cors

Cors en Ut

Col Canto. a tempo. Sul ponticello.

Col Canto. a tempo. Sul ponticello.

Col Canto. a tempo.

Don Felix

ran - ce la guerit je lès pé - re! mot pros pé - re qui tem pé - re mon cha grin je de

Col. Canto. a tempo.

E. T. 478.

Clar 1^o 2^o

Tromp.

Cors en Sol.

Cors en Ut.

Solo.

Solo.

Sul ponticello.

Sul ponticello.

si - re un sou - ri - re tu peux dire à demain à de main puis - je di - re puis - je dire à demain a de

E.T. 478.

The musical score on page 70 consists of several staves. The top section includes staves with treble clefs and a key signature of one sharp (F#), marked with a forte 'F' dynamic. These staves contain complex rhythmic patterns, including sixteenth-note runs. Below these are staves with bass clefs, also marked with a forte 'F' dynamic, featuring more melodic lines. The bottom section of the page includes a vocal line with lyrics and a double bass line. The lyrics are: "main a de main a de main la tris tes se qui m'op presse ta ten". The double bass line includes a section marked with a forte 'F' dynamic and a 'Pizz.' (pizzicato) instruction. The score is written in a historical style with various musical notations and clefs.

1^{re} Fl.

2^e Fl.

Hautb.

Clar.

Bassons.

P

Dol. P

Dol. P

Solo.

- dresse l'a - dou - cit la souf - france de l'ab - sence l'es - pe - ran - ce la - gue - rit la tris -

4^e Fl.

Bas.

- - tesse qui m'op - presse ta ten - dresse l'a - dou - cit la souf - france de l'ab - sence l'es - pe -

je les pè-re mot pros pè-re qui tem pè-re moncha-grin je vois lui-re ton sou-
 ran ce l'a-doucit je les pè-re mot prospère qui tempère monchagrins je de-si-re

Musical score for ET. 478, featuring multiple staves with musical notation, lyrics, and performance markings like 'p' and 'Arco.'

Col Canto a tempo

75

Col Canto a tempo.

Col Canto a tempo.

Col Canto a tempo.

Viol: C.B.

E. T. 478.

ret

This musical score is for a Violoncello (C.B.) and Voice. It consists of 14 staves. The first 10 staves are for the Cello, and the last 4 are for the Voice. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings (F, P). The lyrics are in French and are written below the voice staves.

ri. repuis-je di - re à de-main ah! puis-je dire à demain à de-main je vois lui-re ton sou-ri-re puis-je
un sou-ri-re tu peux dire à de-main ah! tu peux dire à demain à de-main je vois lui-re ton sou-ri-re tu peux

Rallent.

a tempo.

a tempo.

a tempo.

a tempo.

Rallent.

a tempo.

a tempo.

a tempo.

a tempo.

Rallent.

a tempo.

Rallent.

a tempo.

Rallent.

a tempo.

Rallent.

a tempo.

di re a de main a demain puis je dire a de main a de main je vois lui re ton sou ri re puis je

di re a de main a demain tu peux dire a de main a de main je vois lui re ton sou ri re tu peux

p.

Cresc.

*Angélique) Des espions sans doute... hâte toi de les renvoyer
 M. oui je les renverrai, la besace pleine, car il faut
 penser à son salut*

N° 4.

77

CHOEUR DE MOINES.

(Réplique) MARIA. Mais ce ne sera pas sans les avoir un peu fait enrager.

Andante. ♩ = 52

Petite
et Grande Flûte.

Hautbois.

Clarinettes
en Si b.

Trompettes
en Mi b

Cors en Mi b

Cors en Si b

Bassons.

Trombones.

Timballes.

Violons.

Alto.

Marie.

Toribio.

Haute-contre.

CHOEUR
de Moines.

Tailles

Basses.

Violoncelles.

C. Basse.

R. T. 478.

Clar:

Cours en Mi b.

Bassons.

Musical score for Clarinet, Cors en Mi b., Bassons, and Arco. Legato. The score includes lyrics in French and musical notation for various instruments.

Lyrics:

vous serez heu- reux à saint Fran- çois qui peut tout dans les cieux donnez l'au- mene et vous se rez heu

Aux Ca- pucins qui peuvent tout aux cieux don- nez l'au- mo- ne et vous se rez heu

vous serez heu- reux à saint Fran- çois qui peut tout dans les cieux donnez l'au- mo- ne et vous se rez heu

Musical notation includes:

- Clarinet (Clar): Treble clef, key signature of two flats (Bb, Eb).
- Cors en Mi b.: Treble clef, key signature of two flats (Bb, Eb).
- Bassons: Bass clef, key signature of two flats (Bb, Eb).
- Arco. Legato: Treble and Bass clefs, key signature of two flats (Bb, Eb).

Dynamics and markings include: *p*, *mf*, *Arco. Legato.*, and *Pizz.*

Flute.

P. et G. Flute. *2*

Flute.
 Horns.
 Clar. P.
 Trump.
 Tromb.
 Bassons.
 Tromb.
 Arco.
 Legato.

reux à saint François qui peut tout dans les cieux donnez l'aumône et vous serez heureux à saint François qui
 Au Mont Carmel qui peut tout dans les cieux donnez l'aumône et vous serez heureux au Mont Carmel qui
 reux aux capucins qui peuvent tout aux cieux donnez l'aumône et vous serez heureux aux capucins qui
 reux à saint François qui peut tout dans les cieux donnez l'aumône et vous serez heureux à saint François qui

Arco.
 Arco. *F*

peut tout dans les cieux don nez l'aumône et vous serez heu reux à saint Fran çois qui peut tout dans les

peut tout dans les cieux don nez l'aumône et vous serez heu reux au mont Car mel qui peut tout dans les



peuvent tout aux cieux don nez l'aumône et vous serez heu reux aux ca pucins qui peuvent tout aux cieux don

peut tout dans les cieux don nez l'aumône et vous serez heu reux à saint Fran çois qui peut tout dans les

C. B. H H

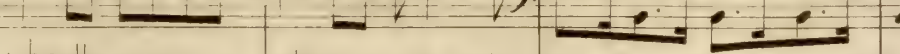
F > F > F > F > FF

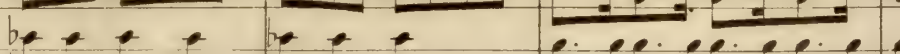

R. T. 478.

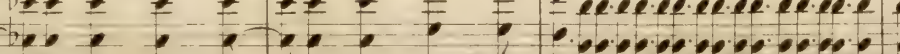
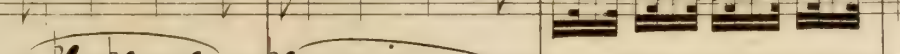
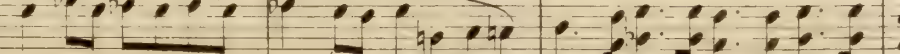

P.F. 
 G. Fl.  Unis.  *H*  *H*  *H* 
 Solo. 








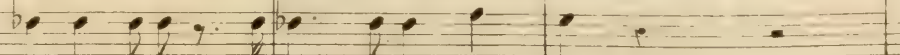


















Maria
 c'est bien silence et pa-ti-ence vous n'attendrez qu'un heureux
 cieux donnez l'au-mone et vous serez heureux
 cieux donnez l'au-mone et vous serez heureux
 nez l'au-mone et vous se-rez heu-reux
 cieux donnez l'au-mone et vous serez heureux

E. T. 478.

E. T. 478.

G. Fl. *p* *>* *p* *>*

Clar: Solo. Solo. *p* *>*

Tromp: *p* *>*

Cors. *p* *>*

femme à mon se cours di vin Jé sus en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non non vrai

femme à mon se cours di vin Jé sus! en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non non vrai

femme à mon se cours di vin Jé sus! en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non non vrai

femme à mon se cours di vin Jé sus! en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non non vrai

Viol. C. B. *H* *H* *H* *H* *H* *H* *H*

Dol.

P. Fl.

G. Fl.

Hautb.

Clar.

Tromp.

Cors.

Bassons.

Tromb.

ment je n'y tiens plus non, vraiment non vrai ment non, non je n'y tiens plus di

ment je n'y tiens plus non, vraiment non vrai ment non, non je n'y tiens plus di

ment je n'y tiens plus non, vraiment non vrai ment non, non je n'y tiens plus di

ment je n'y tiens plus non, vraiment non vrai ment non, non je n'y tiens plus di

452

Clar.

Tromp.

Cors en Mi b.

Cors en Mi b.

Bassons.

vin Jésus quel œil frippon di vin Jésus quel œil frippon la belle femme à mon secours di vin Jé

vin Jésus! quel œil frippon di vin Jésus! quel œil frippon la belle femme à mon secours di vin Jé

vin Jésus! quel œil frippon di vin Jésus! quel œil frippon la belle femme à mon secours di vin Jé

vin Jésus! quel œil frippon di vin Jésus! quel œil frippon la belle femme à mon secours di vin Jé

C.B.

H H H H

86

GFI

Solo. *p*

Clar.

Solo. *p*

Tromp.

p

Cors.

p

sus en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non, non, vrai- ment je n'y tiens plus

sus en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non, non, vrai- ment je n'y tiens plus

sus en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non, non, vrai- ment je n'y tiens plus

sus en la voy ant mon cœur s'en flamme je n'y tiens plus je n'y tiens plus non, non, vrai- ment je n'y tien plus

H

P.FI: *P* *cres.* *FF*
 G.FI: *P* *cres.* *FF*
 Hautb.: *P* *cres.* *FF*
 Clar.: *P* *cres.* *FF*
 Tromp.: *P* *cres.* *FF*
 Cors.: *P* *cres.* *FF*
 Bass: *P* *cres.* *FF*
 Tromb.: *P* *cres.* *FF*
 Timb.: *P* *cres.* *FF*
 Viol.: *P* *cres.* *FF*
 C.B.: *F* *P* *cres.* *FF*

non, vraiment non vrai- ment non, non je n'y tiens plus, non vraiment, non vrai- ment je n'y tiens plus non vrai- ment je n'y tiens
 non, vraiment non vrai- ment non, non je n'y tiens plus, non vraiment, non vrai- ment je n'y tiens plus non vrai- ment je n'y tiens
 non, vraiment non vrai- ment non, non je n'y tiens plus, non vraiment, non vrai- ment je n'y tiens plus non vrai- ment je n'y tiens
 non, vraiment non vrai- ment non, non je n'y tiens plus, non vraiment, non vrai- ment je n'y tiens plus non vrai- ment je n'y tiens

The musical score is arranged in two systems. The first system consists of 12 staves, with the top six staves likely representing vocal parts and the bottom six representing piano accompaniment. The second system continues the composition with 12 staves, including vocal lines with lyrics and piano accompaniment.

Key musical elements and markings include:

- Dynamic markings:** *p* (piano), *mf* (mezzo-forte), and *Pizz.* (pizzicato).
- Performance instructions:** *Solo.* and *Sotto voce.*
- Lyrics:**
 - plus j'en y tiens plus
 - ah! quel bon-
 - ah! quel bon-
 - ah! quel bon-
 - ah! quel bon-
 - ah! quel bonheur, ah! quel bonheur quel avantage

heur ah! quel bon heur quel avan tage
 si j'epou vais si j'epou vais la conver.

heur ah! quel bon heur quel avan tage
 si j'epou vais si j'epou vais la conver.

heur ah! quel bon heur quel avan tage
 si j'epou vais si j'epou vais la conver.

si j'epou vais si j'epou vais la conver. tir

Piz

Musical score for a string quartet and voice. The score is written for four staves (Violin I, Violin II, Viola, and Violoncello/Double Bass) and a vocal line. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings (p, p>). The vocal line includes the lyrics: "tir aimable objet sois moins sau va ge que fais tu done". The instrumental parts include a "Solo." section for the Violoncello/Double Bass. The score is marked "Arco." for the Violoncello/Double Bass and "Viol." for the Violoncello/Double Bass.

- tir aimable objet sois moins sau va ge que fais tu done
 - tir aimable objet sois moins sau va ge que fais tu done
 - tir aimable objet sois moins sau va ge que fais tu done
 Arco. aimable objet aimable objet sois moins sau va ge sois moins sau va ge que fais tu done que fais tu done pourquoi nous
 Viol.
 C. B.

Solo...

Unis.

pourquoi nous fuir

pourquoi nous fuir

pourquoi nous fuir

fuir pourquoi nous fuir

saint Joseph saint Pa

saint Francois et saint Côme mont Carmel, capucins saint Pa

FF

saint Joseph saint Pa - côme saint Bernard tous les saints saint Jo - seph tous les
 saint Joseph saint Pa - côme saint Bernard tous les saints saint Joseph saint Jo - seph tous les saints tous les
 côme saint Bernard tous les saints saint Pa - côme tous les saints saint Jo - seph tous les
 côme tous les saints saint Pa - côme tous les saints saint Joseph saint Jo - seph tous les saints tous les

The musical score consists of 12 staves. The first 8 staves are for organ accompaniment, and the last 4 staves are for four voices (Soprano, Alto, Tenor, Bass). The music is in G major and 4/4 time. The lyrics are in French, repeating "saints, saint Bernard tous les...". There are dynamic markings like "p" and "Dol." and a "pizz." marking. The page is numbered 35 in the top right corner.

saints saint Bernard tous les saints saint Bernard tous les...
 saints saint Bernard tous les saints saint Bernard tous les...
 saints saint Bernard tous les saints saint Bernard tous les...
 saints, saint Bernard tous les saint tous les saints, saint Bernard tous les saints tous les...

Dol.
 p
 Dol.
 p
 Dol.
 Maria
 c'est affreux quelle

Musical score for page 94, featuring multiple staves with musical notation and French lyrics. The score includes various musical markings such as *P* (piano), *f* (forte), *solo*, and *1^o*, *2^o*. The lyrics are in French and appear on the lower staves.

Lyrics:

ragedecriertousain si esteas sez de ta pagemevoicimevoi ci capu eins

mercimer cimercimer ci

1^o 2^o 1^o 2^o

Gors en Mi b.

Gors en Si b.

p

sf

sf

sf

Franciscains Bernardins al lons bon soir, sortez d'i.

merci merci merci merci

merci merci merci merci

merci merci merci merci

sf *sf*

[illegible]

3 4
 mF
 3 4
 mF
 3 4
 Andante. 96
 3 4
 3 4
 3 4
 Andante.
 3 4
 Ecoutez moi, le Ciel lui même par ma voix daigne s'exprimer si vous voulez que Dieu vous aime
 3 4
 P Ecoutez moi, le Ciel lui même par ma voix daigne s'exprimer si vous voulez que Dieu vous aime
 3 4
 P Ecoutez moi, le Ciel lui même par ma voix daigne s'exprimer si vous voulez que Dieu vous aime
 3 4
 P Ecoutez moi, le Ciel lui même par ma voix daigne s'exprimer si vous voulez que Dieu vous aime
 Viol. C.B.
 3 4
 Piz.
 F

ma chère enfant il faut ai mer si vous vou-lez que Dieu vous ai-me ma chère en fant il faut ai

ma chère enfant il faut ai mer si vous vou-lez que Dieu vous ai-me ma chère en fant il faut ai

ma chère enfant il faut ai mer si vous vou-lez que Dieu vous ai-me ma chère en fant il faut ai

ma chère enfant il faut ai mer si vous vou-lez que Dieu vous ai-me ma chère en fant il faut ai

Viol. Piz. F

C.B. Piz. F

R. T. 478

Bass:

Arco.

Dol.

Arco.

Arco.

Dol.

on les croi-rait tous in-sen-si-bles mais, fi-cz vous a ces cal-lards messieurs les saints sont e-gril-

mer

mer

mer

Viol mer

Arco.

C.B.

Dol.

C.B.

Viol

Unis.

Troup:

Cors en Mi^b.

Cors en Si^b.

lards heureux-ment qu'ilssont hor-riblesqu'ilssont horri-bles al-lons bonsoir sortez di-ci sortez di-

Chœur et Toribio

P.F.I.

G.F.I.

Hautb.

Clar.

Tromp.

Cors.

Bas.

Tromb.

Viol.

C.B.

ci sortez di ci finis sez donc finis sez donc votre chan son votre chan son

mer ci mer ci

mer ci mer ci

mer ci mer ci

mer ci mer ci

quel œil frip pon

quel œil frip pon

quel œil frip pon

quel œil frip pon

finis

tempo 1°

Hautb:
 Clar: Solo.
 Tromp:
 Cors.
 Bassons.
 ser ils sont ca pables al lez vous en à tous les diables à vos pri
 que sa tour nureest à mon gre merci mer ci je re vien d'ai merci mer
 que sa tour nureest à mon gre merci mer ci je re vien drain merci mer
 que sa tour nureest à mon gre merci mer ci je re vien drain merci mer
 que sa tour nureest à mon gre merci mer ci je re vien drain merci mer

eurs je le di - rai à vos prieurs je le di - rai je le di - rai, oui, oui je le di - rai à vos prieurs je le di -

ci je revien drai mer-ci, je revien drai mer-ci je revien drai, mer-ci je revien drai, mer-ci, mer-ci je re-vien-

ci je re-vien drai mer-ci, je re-vien drai mer-ci je revien drai, mer-ci je revien drai, mer-ci, mer-ci je re-vien-

ci je re-vien drai mer-ci, je revien drai mer-ci je revien drai, mer-ci je revien drai, mer-ci, mer-ci je re-vien-

ci je re-vien drai mer-ci, je revien drai mer-ci je revien drai, mer-ci je revien drai, mer-ci, mer-ci je re-vien

R. T. 478.

Unis.

H H H H H H H

Unis.

H H H H H H H

a. 2.

a. 2.

rai a vospri eurs je le di rai je le di rai je le di rai je le di rai.

drai mercimer ci je revien drai je revien drai je revien drai je revien drai.

drai mercimer ci jerevien drai je revien drai jerevien drai jerevien drai.

drai mercimer ci jerevien drai je revien drai jerevien drai je revien drai.

drai mercimer ci jerevien drai je revien drai jerevien drai je revien drai.

*Ah bien c'est comme s'il était en prison. oh la bonne idée
elle est jolie Maria et je crois qu'il me sera facile.*

105

Nº 5.

DUETTO.

(Réplique) CYRILLE. Fi donc vivent les cruels.

Moderato. 446.

Score for Duetto, Moderato. 446. The score includes parts for various instruments and voices, with dynamic markings (F, P, Dol., Pizz., Arco.) and a tempo change (Moderato. 446).

Instrumental Parts:

- Petite Flute.
- Grande Flute.
- Hautbois.
- Clarinettes en La.
- Trompettes en Mi.
- Cors en Mi.
- Cors en Si.
- Bassons.
- Trombones.
- Timballes en Mi.
- Violons.
- Alto.
- Toribio.
- Violoncelles.
- C. Basse.

Vocal Parts:

- Cyrille.

Lyrics:

S'il est heureux de plaire et s'il est doux et s'il est doux d'aimer c'est la beauté sé-

vere qu'on doit vouloir char. mer s'il est heureux de plaire et s'il est doux d'ai

Pizz.
Pizz.
E. T. 478.

mer c'est la beauté sè vèr qu'on doit vouloir charmer qu'on doit vou- loir char-

Unis H H H H H H

Dol. F T. 478. F P

mer qu'on doit vouloir charmer

S'il est heureux de plaire et
Pizz. arco.
Dol. deux

Pizz.
Dol. deux

F T. 478.

s'il est doux et s'il est doux d'aimer vi-ve la moins sé-vere qu'on peut soudain char-mer s'il est heureux de

Pizz. Arco. Pizz.

E. T. 178.

plaire et s'il est doux d'ai - mer vi - ve la moins sé vère qu'on peut soudain charmer qu'on

Arco.

Allegro. 2-66

10

peut soudain charmer qu'on peut soudain charmer

quoicest la tonsys

E. T. 479.

This page contains a complex musical score for a large ensemble. The notation is spread across approximately 20 staves. The upper staves are primarily in treble clef, while the lower staves include bass clefs. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *F* (forte) are present throughout. A section of the score is marked with the word *tème* in a stylized script. At the bottom of the page, the text *est il donesimau vais?* is written in a similar script. The manuscript shows signs of age, with some ink bleed-through and a large, dark, vertical mark on the right side of the page.

Score for Violoncelle and Piano, featuring vocal parts and French lyrics.

Instrumentation: P. Fl., G. Fl., Basson Solo., Viol. C.B., G. Fl. Unis.

Tempo/Style: Cantab., Cantabile.

Lyrics:

excellentsi l'on t'aime
si l'on m'aime jamais - jamais j'ai du malheur ja mais ja mais
oh, je sais micux comment n'y
(Parlé) écoute bien
prendre écoute bien écoute bien
ja grande sir de tout ap prendre noubli - ez rien noubliez

Performance markings: Piz., Arco., P.

Page number: 111

Musical score for E. T. 478, featuring multiple staves with treble and bass clefs, key signatures of one sharp (F#), and various musical notations including triplets, slurs, and dynamic markings like "F" and "Stac.".

The score includes the following lyrics:

tu comprends je les pe-re et tu sais comment plaire fais en

j'en fe-rai mon pro-fit je mour-rai jour et nuit je mour-

donetonpro. fit fais en donetonpro. fit fais en donetonpro. fit fais en donc ton pro fit
 - rai jouret nuit jemourrai jouret nuit jemourrai jouret nuit je mourrai jour et nuit

1 Prenez la Flute.

Cantabile. *P*

Cantabile. *P*

Cantabile.

Cantabile.

Piz. Ral: un poco.

Piz. Ral: un poco.

Piz. Ral: un poco.

Piz. Ral: un poco.

cœur in-

tu n'est

Arco.

Arco.

Arco.

grat fier - re mai - tres - se, qui me - pri - se ma ten - dres - se puis - ses l'art que

pas a - ne ti - gres - se toi pour qui l'a - mour m'op - pres - se et pour tant a

Viol. C.B.

2^e Fl.

1^{re} Fl.

Clar.

Cors en Mi^b.

deux Bassons.

Dol.

Dol.

Piz.

Piz. *mF*

Piz. *mF*

Piz. *mF*

je pro - fes - se à la fin tou - cher ton cœur Des plai - sirs que l'on en -

ma ten - dres - se tu n'as pas ou - vert ton cœur a la fin ce - la m'en -

vi - e tu vi - vras tou - jours ra - vi - e ton a - mant, tou - te sa - vi - e
 mi - e ma fi - gure en est mai - gri - e, dai - gne donc je t'en sup - pli - e

Flutes
 Clar.
 Bass:
 se - con - sa - cre a ton bon - heur se - con - sa - cre se - con - sa - cre a ton bon -
 dai - gne fai - re mon bon - heur dai - gne fai - re dai - gne fai - re mon bon -

tempo 1^o
P.Fl.

G. Fl.

Hautb.

Clar.

Tromp.

Cors. P.

Bassons.

Tromb.

Timb.

Stac.

tempo 1^o Stac.

a deux.

Stac.

Arco.

Viol. Arco.


tempo 1^o Arco.

C.B.P.

heur ondit: ma bel-le tendreet fi-del-le pourvous je meurs

heur ondit: ma bel-le tendreet fi-

R. T. 478.



Musical score for a piece in F major, 4/8 time. The score consists of 16 staves. The first 15 staves are instrumental, and the 16th staff contains the vocal melody with lyrics.


Key features of the score include:

- Staff 2:** Marked *ColPF1* and *H*.
- Staff 6:** Marked *a.2*.
- Staff 10:** Marked *Fa.2*.
- Staff 11:** Marked *3* and *F*.
- Staff 12:** Marked *cres.* and *F*.
- Staff 13:** Marked *cres.* and *F*.
- Staff 14:** Marked *cres.* and *F*.
- Staff 15:** Marked *F* and *C.B.*.
- Staff 16:** Marked *F*.

The lyrics for the vocal melody (Staff 16) are:

del-le pourvous je meurs plusderi-
 ondit: ma bel-le tendreet fi-del-le pourvous je meurs plusderi-

The score concludes with the number *R. T. 478.*



1

gours pour vous je meurs pour vous je meurs plus de ri- gours

gours pour vous je meurs pour vous je meurs plus de ri- gours

C.B.

Piz. Ral un poco.

Piz. Ral un poco.

Piz. Ral un poco.

cœur in- tun-és

Arco.

Arco.

Arco.

grat fier - re mai - tres - se, qui me - pri - se ma ten dres - se puis - ses l'art que
pas u - ne ti - gres - se toi pour qui l'a - mour m'op - pres - se et pour tant a

Viol. C.B.

2^e Fl.

1^{re} Fl.

Clar.

Cors en Mib.

deux Bassons.

Dol.

Dol.

Cantabile.

Cantabile.

Cantabile.

Piz.

Piz.

Piz.

je pro - fes - se à la fin tou - cher ton cœur Des plai - sirs que l'on en -
ma ten dres - se tu n'as pas ou - vert ton cœur a la fin ce - la m'en -

vi - e tu vi - vras tou - jours ra - vi - e ton a - mant, tou - te sa - vi - e
 mi - e ma fi - gure en est mai - gri - e, dai - gne donc je t'en sup - pli - e

Flutes.
 Clar.
 Bass:
 se con - sa - cre a ton bon - heur se con - sa - cre se con - sa - cre a ton bon -
 dai - gne fai - re mon bon - heur dai - gne fai - re dai - gne fai - re mon bon -

Cors en Mi b

Bassons.

Dol.

Dol.

Dol.

heur ton a-mant toute sa vi-e se con-sa-cre à ton bon

heur dai-gne donc je t'en sup-pli-e dai-gne fai-re mon bon

Viol. C.B.

H H H H H H H

deux.

heur ton a-mant toute sa vi-e se con-sa-cre à ton bon

heur dai-gne donc je t'en sup-pli-e dai-gne fai-re mon bon

H H H H H H H

Dol.

P. Fl.
 G. Fl.
 Hautb.
 Clar.
 Tromp.
 Cors.
 Bassons.
 Tromb.
 Timb.
 Viol. C.B.
 heur se con sa - cre à ton bon - heur se con sa - cre à ton bon - heur
 heur dai - gne fai - re mon bon - heur dai - gne fai - re mon bon - heur
 E. T. 478.

Handwritten musical score on page 128. The score consists of 15 staves. The first 14 staves contain musical notation, including treble and bass clefs, key signatures (three sharps), and various note values. The lyrics are written below the staves. The final staff contains the tempo marking "Piu mosso." and a key signature change to two sharps.

se con sa crea ton bon heur
dai gne fai re mon bon heur

Piu mosso.

N° 6 passé

N° 6.

129

CHOEUR D'INQUISITEURS.

Hautbois.

Clarinettes.
en Ut.

Trompettes.
en Ut.

Cors en Mib.

Cors en Ut.

Bassons.

Trombones.
2^e Solo.

Timballes
en Ut.

Violons.

Alto.

CHOEUR
d'Inquisiteurs.

Violoncelles.

C. Basses.

(On frappe) *(On parle)* *On reffrappe)*

Ah! j'espère en vous

tout mon sang plutôt...
l'Espagne à besoin du votre

E. T. 478.

Andantino $\text{♩} = 400$.

Hautb: Dol.

Glar: Col Obai.

Cors en Ut.

Bassons.

Tromb:

Andantino.

Angélique. à part.

Maria. Du saint office à part.

Du saint office tromper les yeux notre arti-fi-ce est fort heu.

Au saint of-fi-ce place en tous lieux car sa jus-ti-ce ven-ge les

Au saint of-fi-ce place en tous lieux car sa jus-ti-ce ven-ge les

Au saint of-fi-ce place en tous lieux car sa jus-ti-ce ven-ge les

Viol.

Andantino.

C. B.

(N^a) Ce chœur ne se chante au Théâtre qu'à la fin du N^o 7. E. T. 478

Hautb.

Clar.

Cors en Mi b

Cors en Ut.

Bassons.

Tromb.

Piz.

Col 1° Unis

Piz.

reux

espions fi-dèles

rentrez chez vous

et nous rebelles

ras su-rons

reux

espions fi-dèles

rentrez chez vous

et nous rebelles

ras su-rons

-cieux chre-tiens fi-dè-les ras-su-rez vous mais vous re-bel-les crai-gnez nos

-cieux chre-tiens fi-dè-les ras-su-rez vous mais vous re-bel-les crai-gnez nos

-cieux chre-tiens fi-dè-les ras-su-rez vous mais vous re-bel-les crai-gnez nos

Piz.

Piz.

nous du saint office tromper les yeux notre artifice est fort heureux
 nous du saint office tromper les yeux notre artifice est fort heureux
 coups au saint office place en tous lieux car sa justice venge les cieux
 coups au saint office place en tous lieux car sa justice venge les cieux

Dol.
 Cal Obai.
 H H H H H H H H
 P
 Dol.
 P
 espions fideles rentrez chez vous et nous rebelles rassurons
 espions fideles rentrez chez vous et nous rebelles rassurons
 Dol.
 chre- tiens fi- deles ras- su- rez vous mais vous re- belles crai- gne nos coups crai-
 P
 chre- tiens fi- deles ras- su- rez vous mais vous re- belles crai- gne nos coups crai-
 P
 chre- tiens fi- deles ras- su- rez vous mais vous re- belles crai- gne nos coups crai-

Hautb:

Clar:

Tromp:

Cors en Ut.

Bassons.

Tromb:

Timb:

Piz.

Piz.

Piz.

Piz.

nous rassu rons nous dusaint of fi ce tromper les yeux ah! ah! ah! ah! ah! ah! ah!

nous rassu rons nous dusainto fi ce tromper les yeux ah! ah! ah! ah! ah! ah! ah!

gnez nos coups au saint of fice place en tous lieux

gnez nos coups au saint of fice place en tous lieux

gnez nos coupsausaint of fi ce ausaint of fice placeentous lieux placeentous lieux

Piz.

Piz.

Piz.

Piz.

*amplifié. cela doit suffire d'autant plus qu'on puance en outre
faire garder la maison. (Marie) Monsieur repose. madame
il le faut +*

N° 7.

(Réplique) ANGÉLIQUE La Lumière

AIR ET CHOEUR.

Largo. 52

Agitato sostenuto 408

Flutes. *F* *P* *N° 1* Ces quatorze mesures qu'il est dans l'usage de passer au Théâtre n'exécutent pas dans les parties d'Orchestre.

Hautbois. *F* *P*

Clarinettes en Sib. *F* *P*

Trompettes en Mi. *F* *Dol.* *Dol.*

Cors en Mi b. *F* *Dol.* *P*

Cors en Si b. *F* *P*

Bassons. *F* *Dol.* *Dol.*

Trombones. *F* *Dol.* *Dol. P*

Timbales en Mi b. *F* *Agitato sostenuto.*

Violons. *F* *Largo.* *P* *Agitato sostenuto.*

Alto. *F* *P* *Agitato sostenuto.*

Angélique. *F* *O douleur ô malheur!* *A* *dic tout mon cou-ra-ge! hé-las d'un noir pre-sa-ge son*

CHOEUR. *Largo.*

Violoncelles. *F* *P* *C.B.* *H* *H* *H* *H*

C. Basses. *F* *P* *Agitato sostenuto*

E. T. 478.

Flutes.

Hautb.

Clar.

Tromp.

p

Cors.

Solo.

Bassons.

Tromb.

Timb.

pp

Mod.to

1^e fois.

De l' froy j'ai l'âme atteinte comment cacher la crainte m

2^e fois.

Si leur fureur l'enchaîne, pour nous affreux se pei-ne hé-

freuxquel troubleaf freuxquel troubleaf freux

freuxquel troubleaf freuxquel troubleaf freux

freuxquel troubleaf freuxquel troubleaf freux

p

G.B.

H *H* *H* *H*

P. T. 478.

Dol.
 Bassons.
 Dol.
 sF P
 sF
 sF
 tr
 pleurs, m'écris, ni plain-te sa- chons, sachons ne point palir mon dieu j'en sup- pli- e pro- te- ge cet- te
 las! on nous en trai- ne au fond au fond de sa prison au sort le plus pai- si- ble suc- cède un sort ter-
 C.B.
 sF

Clar Solo.
 Cors. Mi b.
 Dol. Solo.
 P
 Bas
 P
 Dol.
 P
 Dol.
 vie es- poir de la pa- tri- e je meurs s'il doit mou- rir... chas- sons ce noir pre- sa- - ge je
 rible dont la pen- sée hor- ri- ble e- ga- rema- rai- son a dieu tout mon cou- ra- - ge! he-
 Viol.
 C.B.

perdstroptôt cou rage a tort jecrains leur ra ge s'il peut tromper leurs yeux chas sonscenoir pré sa ge je
 las d'un noir pré sage sou dain l'épais nu a ge s'é tend devant mes yeux adieu tout mon cou ra ge hé

C.B.
Viol.

Clar Solo.

perds troptôt cou rage oui, à tort jecrains leur ra ge s'il peut tromper s'il peut tromper leurs
 las d'un noir pré sage oui, sou dain l'épais nu a ge s'é tend devant s'é tend devant mes

C.B.
Viol.

Flutes *P*

Hautb. *P*

Clar. *P* 1^{re} Solo.

Tromp. *P*

Cors. *P* 1^{re} Solo.

Bass.

Tromb.

yeux

yeux

Sotto voce.

Sotto voce.

Sotto voce.

Viol.

C.B.

chassons ce noir présa-ge à tort je

adieu tout mon coura-ge soudain l'e-

soudain l'horreur d'un noir présage pa-rait gla-cer tout son courage voy-

soudain l'horreur d'un noir présage parait glacer tout son cou-ra-ge

soudain l'horreur d'un noir présage parait glacer tout son cou-ra-ge

*pour le 1^{er} couplet
jouer la ritournelle page 136*

crains leur ra - ge s'il peut tromper leurs yeux tromper leurs yeux tromper leurs yeux

pais nu - a - ge se tend de vant mes yeux de - vant mes yeux devant mes yeux

ez sur son vi sa - ge voy - ez quel trouble af freux voy - ez voy - ez quel trouble af

voyez sur son vi - sa - ge quel trouble af freux voyez voyez quel trouble af

voyez sur son vi - sa - ge quel trouble af freux voyez voyez quel trouble af

G.B. H H H

s'il peut tromper leurs yeux
 se tend de vant mes yeux de vant mes yeux
 freux quel trou - ble af freux quel trou - ble af freux quel trou - ble af freux
 freux quel trou - ble af freux que trou - ble af freux quel trou - ble af freux
 freux quel trou - ble af freux quel trou - ble af freux quel trou - ble af freux

E. T. 478.

de Suite

passé

Andante mosso. ♩=100

Cors en Ut.

Bassons.

Trombones.

Violons.

Alto.

Angélique.

Maria.

Ambrosio.

Violoncelles.

C. Basses.

Andante mosso.

Andante mosso.

Ciel! a-t-on pu le recon- naitre

Ah! c'est af- freux mon pauvre maître

Ma- da- me il est trop

Dol

Dol

Maria.

il est mou

vrai votre époux est au lit la fièvre a presque é- teint sa voix et son es- prit

Bassons.
 Tromb.
 Angelique.
 je res pi - re
 rant
 Ambrosio.
 mon cœur parta - ge vos dou - leurs ex cu - sez

moi je vais tout di - re aux saints inqui - si - teurs aux saints inqui - si - teurs

Andantino $\text{♩} = 100$.

Hautb. *Dol*

Clar. Col Oboi.

Cors en Ut.

Bassons.

Tromb.

Andantino.

Angélique. *à part.*

Maria *à part.*

Du saint office

tromper les yeux

notre arti-fi-ee

est fort heu

Au saint of-fi-ee place en tous lieux car sa jus-ti-ee ven-ge les

Vial.

Andantino.

C.B.

(N^a) Ce chœur ne se chante au Théâtre qu'à la fin du N^o 7. E T. 478

nous du saint office tromper les yeux notre artifice est fort heu reu
 nous du saint office tromper les yeux notre artifice est fort heu reux
 coups au saint of fice place en tous lieux car sa jus tice venge les cieux
 coups au saint of fice pla ce en tous lieux car sa jus tice ven ge les cieux
 coups au saint of fice place en tous lieux car sa jus tice venge les cieux

Dol.
 P

Dol.
 Col Obai.
 P
 Dol.
 P
 espions fideles
 rentrez chez vous
 et nous rebelles
 rassurons
 espions fideles
 rentrez chez vous
 et nous rebelles
 rassurons
 Dol.
 chre-tiens fi-deles ras-su-rez vous mais vous re-belles crai-gne nos coups erai-
 chre-tiens fi-deles ras-su-rez vous mais vous re-belles craignez nos coups erai-
 chre-tiens fi-deles ras-su-rez vous mais vous re-belles craignez nos coups erai-

Hautb:

Clar:

Tromp:

Corns en Ut.

Bassons.

Tromb:

Timb:

P

Piz.

Piz.

Piz.

Piz.

Piz.

Piz.

nous rassu rons nous

du saint of fi ce

tromper les

yeux ah! ah! ah! ah! ah! ah! ah!

nous rassu rons nous

du saint of fi ce

tromper les

yeux ah! ah! ah! ah! ah! ah! ah!

gnez nos coups

au saint of fice

place en tous

lieux

gnez nos coups

au saint of fice

place en tous

lieux

gnez nos coups

au saint of

fi ce au saint of

fice

place en tous

lieux

Piz.

Piz.

Piz.

Piz.

Fl.

Hautb.

Clar.

Cors.

Bassons.

ci

tres volontiers, mais avant, mon cher frere, chez Don Fe

dis-moi que viens tu faire chez Don Felix a midi de la nuit

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est cet in - con - nu grand Dieu quel est cet in - connu, grand Dieu quel est cet in - connu me voit la pris comme en un

du je suis per - du s'il me con - nait je suis per - du s'il me con - nait je suis per - du que le m'abandonne

Dol.

Hautb.

Solo.

455

Cors en Fa.

Cors en Ut.

Dol.

Cantabile.

Dol.

Dol.

Dol.

Cantabile.

Riegos.

Cantabile

Eh! bien s'il faut le di - re mais que ce soit je vous prie entre nous u - ne beau - té pour

Cantabile

Cors en Fa.

qui mon cœur sou pi - re en ce lo - gis m'a don né ren - dez vous m'a don né ren - dez -

Hautb. Tempo 1º

Maîtr. Tempo 1.

Clar.

Cors en Fa.

Cors en Ut.

Bass.

Violon I.

Violon II.

Viola.

Cello.

Double Bass.

Voice.

Quoi! la per fi de enaime un au tre quand j'ai pour el le tant d'a mour.

vous telestmon but que est le

[illegible]

Cors en Fa.

Dol.

Dol.

Bassons.

Dol.

di - re mais que ce soit je vous prie en - tre nous u - ne beau té pour qui mon cœur sou -

Viol C B

Solo.

Cyrille.

pi - re en ce lo - gis m'a don né ren - dez - vous m'a don né ren - dez -

This musical score is for a scene, likely from a French opera or play. It consists of 12 staves. The top two staves are vocal parts, with the first staff marked "Unis" and containing repeat signs. The next four staves are for a string quartet (two violins, two violas), with the first violin part marked with a forte dynamic (*F*) and an accent (>). The bottom four staves are for a piano and a cello/contrabass. The piano part has a melodic line with many slurs and ties. The cello/contrabass part has a more rhythmic, chordal accompaniment. The lyrics are in French and are written below the vocal staves.

Unis *ff* *ff* *ff* *ff* *ff* *ff*

F > *F* > *F* > *F* >

(sur la scène.)

vient chez moi ce bruit ce bruit étran- ge ai-je bien vu? quoi! vous i- ci! vous i- ci! vous i- ci!

La voici la voici

La voici la voici

Rallent. Prenez la Flute.

Flutes.

Hautb. Dol. >

Clar. a tempo.

Cors en Ut

Rallent.

Bassons. a tempo. p

Tromb. Solo p

Pizz. a tempo.

Rallent. Pizz.

Pizz.

Rallent. a tempo.

ci

il est i ci pour vous prouver sa flamme vous l'aimez dit il en se cret vous l'ai

il est ve nu pour vous plaire ma da me votre amour dit il l'atten doit

Rallent. Pizz. a tempo.

Pizz.

Fl.

Hautb.

Clar.

Cors.enUt.

Bassons.

Tromb.

CB.

mez vous aimez dit il en se - cret

mour votreamour dit il l'atten - dais

Ciel! quelle honte in - at - ten - du - e quelle honte in - at - ten - du - e

mez vous aimez dit il en se - cret

mour votreamour dit il l'atten - dais

CB.

Clar. solo Andantino. 84

Cors en Ut solo

Bassons

Andantino.

Ciel quelle hon-te in-at-ten-du-e qui de dan-ger le ti-re-ra le ti-re-ra

si la per-fi-de est con-vain-cu-e l'é-ve-ne-ment meser-vi-rame ser-vi-ra

la pau-vre femme est con-fon-du-e au-des-hon-neur ar-ra-chons la ar-ra-chons la

Andantino

Clar.

Cors.

Bassons.

si je me tais je suis perdue je suis per du e et si je parle il pé-ri-ra il pé-ri-ra

lors que sa hon-te m'est connue m'est connue son coeur en fin se sou-mettra se sou-mettra

si l'a-ven-tu-re était connue était connue frappon-see Moi ne il se-taira il se-taira

Clar.

Cors en Fa.

Tromb.

Arco.

Arco.

Arco.

ciel! quel le hon-te in - at ten du e qui de dan ger le ti - re ra le ti - re

si la per fi-de est convain cu - e le ve-ne-ment me ser-vi-

Viol.C.B. la pauvre femme est con fon du - e au des hon-neur ar-ra-çons

Piz.

Hautb Solo.

Clar.

Cors en Fa.

Tromb.

ra si je me tais je suis per-du e et si je

ra lorsque sa hon-te m'est connu e lorsque sa hon-te m'est connu e son cœur enfin

la si la ven-ture était connu e si la ven-ture était connu e frappons ce Moine

Arco.

Flutes.

Hautb Solo.

Clar.

Cors en Fa.

Cors en Ut.

Bassons.

Tromb.

par le il pé ri ra il pé ri ra si je me tais je suis per-

se soumettra se soumet tra se sou met tra lorsque sa hon tem est con

il se taira il se tai ra il se tai ra si l'a ven ture é tait con

Viol. Unis.

C.B.

100

Clar Solo.

Horns en Ut Solo.

Solo.

a. 2.

du - e et si je par - le il pé - ri - ra si je me tais je suis per - du e et si je par -

nu e son cœur en fin se soumet tra lors que sa hon te m'est con nu e son cœur en fin

nu - e frappons ce Moi - ne il se tai - ra si la - ven - tu - re é tait con - nu - e frappons ce Moi -

Viol. C. B.

Clar Solo. *più lento.* *Andante. ♩=84*

Cors en Fa. Dol.

Cors en Ut Solo. *più lento.* Dol.

2 Bass.

Piz.

Piz.

Piz.

Più lento.

le il pe - ri - ra il pe - ri - ra

se soumet tra se sou met tra

neil se tai - ra il se tai - ra

Viol.

C.B.

Piz.

Piz.

Andante.

Arco.

P.

Arco.

Allegretto $\text{♩} = 66$

P.F. $\text{♩} = 66$
 G.F. $\text{♩} = 66$
 Haut. $\text{♩} = 66$
 Clar. $\text{♩} = 66$
 Tromp. en Fa. $\text{♩} = 66$
 Cors en Fa. $\text{♩} = 66$
 Cors en Ut. $\text{♩} = 66$
 Bassons. $\text{♩} = 66$
 Tromb. $\text{♩} = 66$
 Timb. $\text{♩} = 66$
 Viol. $\text{♩} = 66$
 C.B. $\text{♩} = 66$

Allegretto.
 Piz.
 Piz.
 Piz.
 (a Riego bas.)
 clair re le ciel m'é claire
 Frère Ci ri-le il veut me plai-re et comme il est
 Piz. C.B.
 Piz. Allegretto.

174

Clar.

Bassons.

puissant i ci il ne faut pas qu'il déses pè re c'est l'ordre ex près de mon ma ri

Viol. C. B.

2^e Fl.

1^{re} Fl.

Clar.

Bassons.

Riég.

Si Don Fé lix le ventain si c'est bien c'est bien j'emé loi-gné i ci c'est bien, c'est bien j'emé

loi - gned'i ci

(Bas à Girile Montrant Riégo.)
pour vous il est heureux qu'il m'ai me

car les soup-çons de mon ma ri il le dé-tour-ne sur lui mé-me et son a-mour vous sert d'a-

2^e Flute.

1^{re} Flute. 8^a.

Clar. Solo.

Bassons

bri Cirile

Sison a mourmeserda bri c'est bien c'est bien qu'il se loi gnedi ci c'est

This system contains the first system of the musical score. It includes staves for the 2nd Flute, 1st Flute (8th measure), Clarinet (Solo), Bassoons, and vocal parts. The vocal parts are labeled 'bri' and 'Cirile'. The lyrics are: 'Sison a mourmeserda bri c'est bien c'est bien qu'il se loi gnedi ci c'est'.

8^a.

Pizz.

Pizz.

Pizz.

Angelique Haut a Riego.

bien c'est bien qu'il se loi gne d'i ci

Pizz.

Par.

This system contains the second system of the musical score. It includes staves for the 8th measure, Pizzicato (Pizz.), and vocal parts. The vocal parts are labeled 'Angelique' and 'Haut a Riego'. The lyrics are: 'bien c'est bien qu'il se loi gne d'i ci'.

Musical score for a scene featuring Angelique and Riego. The score includes staves for various instruments (Flute, Oboe, Clarinet, Bassoon, Violin, Viola, Cello/Double Bass) and vocal parts for Angelique and Riego. The music is in 3/4 time with a key signature of one flat. The score includes dynamic markings (F, Dol., Sol., Stac., P), articulation (accents), and a first ending bracket. The lyrics are in French.

Angelique.
 Cirile vous aus si partez sur l'heure mais sur vos pas vous reviendrez mais sur vos pas vous revien drez

Riego

E.T. 478.

C.B.
 Viol

Allegro 72

Le Chant de l'Armée

quelmys tè-re quelmys tè-re quel mys tè-re!

quelmys tè-re quelmys tè-re quel mys tè-re!

Unis

Do!

Allego.

Allego.

Allego.

témé-raire quidif-fé-re oure-fu se

E.T. 478.

Hauth.

Clar Solo.

Bass Solo.

do bé - ir ma co - lère peuvous fai - re l'un et l'autre repen - tir

Quel mys - tère sa co -

Quel mys - tère sa co -

le - re donne l'ordre de par - tir au con - trai - re sa pri - e - re fait dé - fense de par - tir

le - re donne l'ordre de par - tir au con - trai - re sa pri - e - re fait dé - fense de par - tir

2^e Fl. 178

185

P

Hautb.

Clar.

P

Tromp.

P

Cors.en Fa.

P

Cors.en Ut.

P

Bassons.

P

Tromb.

P

Timb.

P

Piz.

sF

Col 1^o Unis.

Piz.

sF

Témé - rai - re qui dif - fé - re ou re - fu - se d'o bé - ir ma co - lè - re peut vous fai - re

Quel mys - tère - sa co - lè - re donne l'ordre de sor - tir au con - traire sa pri - e re

Quel mys - tère - sa co - lè - re donne l'ordre de sor - tir au con - traire sa pri - e re

Piz.

Viol. C.B.

The musical score is written for a multi-voice setting, likely a Mass. It features several staves for different vocal parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are in French and are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

The lyrics are as follows:

l'un et l'autre l'un et l'autre repen tir repen tirmaco le re peuvous faire l'un et l'autre re - pen
 fait de fen-se fait de fen-se de par tir sa pri è-re sa pri è-re fait de fen-se de par
 fait de fen-se fait de fen-se de par tir sa pri è-re sa pri è-re fait de fen-se de par

The score is marked "Arco." at the bottom right.

P *Unis.* Cres. F P Cres.
 P H H H H H H H H H H
 Cres. F P Cres.
 Cres. F P Cres.
 F
 Cres. F P Cres.
 F
 Cres. F
 Cres. F
 Arco. Cres. F P Cres.
 sF Arco. Cres. F P Cres.
 P P Cres. F FP Cres.
 tir F té-mé-rai-re quidif-fè-re
 tir F Quelmys-tè-re! sa co-lè-re
 tir F Quelmys-tè-re! sa co-lè-re
 P F E.T. 478. FP Cres.

musical score for page 481, featuring multiple staves with musical notation and French lyrics. The score includes various musical symbols such as notes, rests, and dynamic markings (e.g., *F*, *Col f' Uuis.*). The lyrics are in French and appear to be a dialogue or a monologue.

Lyrics:

ou re fu se do hé ir ma co lè re peut vous fai re l'un et
donne l'or dre de par tir au con trai re sa pri è re
donne l'or dre de par tir au con trai re sa pri è re

The musical score consists of 14 staves. The first 10 staves are instrumental, featuring a variety of rhythmic patterns and melodic lines. The last 4 staves contain vocal parts with French lyrics. The score is marked with 'Rallent.' (Ritardando) and 'P' (Piano) at several points. The lyrics are as follows:

l'au - tre re - pen - tir ma co - lè - re peut vous fai - re l'un et l'au - tre re - pen - tir
 fait dé - fen - se de par - tir sa pri - è - re fait dé - fen - se de par - tir de par - tir
 fait dé - fen - se de par - tir sa pri - è - re fait dé - fen - se de par - tir de par - tir

2^e Fl. 178
 1^{re} Fl. 183
 P
 Hautb.
 Clar.
 P
 Tromp.
 P
 Corsen Fa.
 P
 Cors. en Ut.
 P
 Bassons.
 P
 Tromb.
 P
 Timb.
 P
 Piz.
 sf
 Col 1^{re} Unis
 Piz.
 sf
 Témérai re qui dif fé re ou re fu se do bé ir ma co lé re peut vous fai re
 Quel mys té re sa co lé re donne l'ordre de sor tir au con traire sa pri e re
 Quel mys té re sa co lé re donne l'ordre de sor tir au con traire sa pri e re
 Piz.
 Viol. C. B.

l'un et l'autre l'un et l'autre repen-tir repen-tir maco-lé-re peut vous faire l'un et l'autre re-pen-

fait de-fen-se fait de-fen-se de par-tir sa pri-ère sa pri-ère fait de-fen-se de par-

fait de-fen-se fait de-fen-se de par-tir sa pri-ère sa pri-ère fait de-fen-se de par-

Arco.

[illegible]

186

peut vous faire l'un et l'autre repentir

traire sa prière fait défense de sortir

traire sa prière fait défense de sortir

ma quel quel

Musical score for a choral and instrumental work, page 187. The score is written for multiple staves, including vocal parts and instruments. The tempo is marked *Più mosso.* (Faster).

The score includes the following parts and markings:

- Unis**: A marking above the first vocal staff.
- Più mosso.**: A tempo marking appearing multiple times throughout the score.
- Col 1^{re} Unis.**: A marking above the first instrumental staff.
- a deux.**: A marking above the second instrumental staff.
- Col 1^{re} 8^{va} bassa.**: A marking above the third instrumental staff.
- F**: A dynamic marking (forte) below the fourth staff.

The lyrics are written below the vocal staves:

co - le - re peut - vous fai - re l'un et l'au - tre re - pen - tir
 mys - te - re! sa - pri - e - re fait de - fen - se de par - tir
 mys - te - re! sa - pri - e - re fait de - fen - se de par - tir

The score concludes with the marking *Più mosso.*

Animas

Unis.

a deux.

Col 1º, 8ª. bassa.

l'un et l'autre re-pen-tir l'un et l'autre re-pen-tir oui re-pen-tir oui re-pen-tir

fait de-fen-se de par-tir fait de-fen-se de par-tir oui de par-tir ou de par-tir

fait de-fen-se de par-tir fait de-fen-se de par-tir oui de par-tir ou de par-tir

Handwritten musical score on page 189. The score is written on 15 staves, organized into three systems of five staves each. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *F* (forte) and *a deux*. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first system (staves 1-5) begins with a treble clef and a key signature of one flat. The second system (staves 6-10) includes a bass clef and a key signature change to two flats. The third system (staves 11-15) continues the composition with various musical notations. The page is numbered 189 in the top right corner.

(Réplique) ANGÉLIQUE: Oh! que devenir.

(Air Espagnol.)

Larghetto Andantino 408

en lieu de c. n^o le duo ajouté *O ciel, le digne père Cyrille est le plus tendre des amants de toute l'Andalousie. que faites vous ?*

Flutes. *P* *>*

Hautbois. *P* *>*

Clarinettes en Ut. *P* *>* *1^o Solo.*

Trompettes en Ut. *P* *>*

Cors en Ut. *P* *>*

Cors en Sol. *P* *>* *Solo*

Bassons. *P* *>*

Trombones. *P* *>*

Timballes. *Larghetto Andantino.* *P* *>*

Violons. *Piz.* *mF sempre.* *Piz.* *P*

Alto. *mF sempre.* *Piz.* *P*

Cyrille. *mF sempre.* *Piz.* *P*

Violoncelles. *mF sempre.* *Piz.* *P*

C. Basse. *Larghetto Andantino* *Piz.* *mF sempre.*

Daignée couter mes a veux mes vœux quicause hélas ta ri gueur? l'hon -
 Lors que l'on donne aux a mours ses jours plus de chagrins de re grets ja -

E. T. 478.

neur? mais Dieu éprouvant cet te loi crois moi permet à qui sait char mer d'ai - sur cet te terre on est deux heu reux car tout sourit aux a mants cons

mer
tants

daigne écouter mes a-
lors que l'on donne aux a-

veux mes vœux mes
mour ses jours ses

vœux
jours

qui cause hélas! ta ri-
plus de chagrins de re-

gueur? l'honneur? l'hon-
grets ja mais ja-

-neur? Dieu prouvant cet te loi erois moi permet a qui sait char mer d'ai
 -mais sur cet te terre on est deux heu reux car tout sourit aux a mants cons

mer Noblea mi-e si ché ri-e je t'en pri-e sois u ni e à mon sort et par ta - ge montrans -
-tants

Dol.
 Dol.
 Dol.
 P
 Arco.
 Arco.
 Arco.
 Arco.

port noble ami - e je t'enpriesois u. ni - e a mon sort et parta ge mon trans port mon trans

Piu mosso.

tempo.

The musical score consists of 14 staves. The first 10 staves are in treble clef, and the last 4 are in bass clef. The tempo starts as *Piu mosso.* and changes to *tempo.* at the end of the first system. The score includes various musical notations such as notes, rests, and dynamic markings (*F* for forte, *P* for piano). There are also performance instructions in French: *Changez en La*, *Changez en Mi*, *Angélique*, and *Laissez*. The score is marked with a double bar line at the end of the first system and a repeat sign at the end of the last system.

This musical score is for a vocal and instrumental ensemble. It consists of 14 staves. The first 10 staves are for instruments, likely strings and woodwinds, with various dynamic markings such as *mF* (mezzo-forte), *F* (forte), and *P* (piano). The 11th staff is for a vocal part, with the lyrics "moi, que faut-il en core?" written below it. The 12th staff is for another vocal part, with the lyrics "c'est un doux serment c'est un doux serment que j'im plo" written below it. The 13th and 14th staves are for a Violoncelle (Cello) and a Violon (Violin) respectively, with dynamic markings *mF*, *P*, and *F*. The score is written in a key with one sharp (F#) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs.

N^o 10.
BOLERO.

Allegretto. ♩ = 92

P
 Flutes.

P
 Hautb.

P
 Clar.

P
 Cors en La.

P
 Cors en Mi.

P
 Bassons.

P
Allegretto.

P
 Viol. C.B.

P
 Piz.

Angelique.

Cyrille.

Allegretto.
Arco.

ô mon époux ô mes amours unique charmes de mes jours je t'aimerais toujours par
 aimable objet de mes amours unique charmes de mes jours je t'aimerais toujours e

Flutes.

Hautb.

Clar:

Col Oboi.

Tromp: en La.

Cors en La.

Cors en Mi.

Bassons.

Tromb:

Timb en Mi, La.

donne moi ces vains de - tourstu se - ras toujours tous mes a - mours

par nemoide vains de - tourstu se - ras toujours tous mes a - mours

1^{re} Fl. Minore.

2^e Fl. Dol.

deux Bassons. Minore. Dol.

Minore.

de peur mon sang se gla... ce ces ses c'est trop d'au da ce de peur mon sang se

per donnea mon au da... ce un seul baiser de grâ... ce peut tu res-ter de

Viol. Dol.

C. B. Minore. Arco.

Piz.

glace? quel tour ment! son bras m'en la ce ah! c'est vrai ment effrayant! Dieu! fai tes qu'à l'ins tant j'e chappea

glace? quel tour ment! mon bras l'en la ce ah! c'est vrai ment ra vis sant! souris a ton a mant un seul bai

son au da ce ô mon e poux ô mes amours u ni que charme de mes jours je t'ai me rai tou.

ser de gra ce aimable objet de mes amours u ni que charme de mes jours je t'ai me rai tou.

Viol. C. B.

jours toujours par donne moi ces vains dé tours tu se ras toujours tous mes a mours oui tu seras tou.

jours toujours é parne moi de vains dé tours tu se ras toujours tous mes a mours oui tu seras tou.

Flutes.

Hautb.

Clar.

Cel Oboi.

Tromp.

Cors.

Bassons.

Col. 1^o.

Tromb.

Timb.

Viol. G. B.

jours tousmes a moursoi tu seras tou jours tousmes a mours tousmes a mours tousmes a mours ouï tu se

jours tousmes a moursoi tu seras tou jours tousmes a mours tousmes a mours tousmes a mours ouï tu se

The page contains a complex musical score with multiple staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'F' (forte) and 'H' (halto or similar). The music is written in a key with two sharps (F# and C#). The bottom of the page features two staves with the lyrics "ras tous mes a - mours." written below the notes. The paper shows signs of age, including foxing and some staining.

A.

on n'attend plus que vous pour prendre toutes les mesures nécessaires
 si je suis occupé à profiter cette maison
 204 et je suis accablé parce que j'ai dit en moi-même... si le ciel veut

N° 44.

(Réplique.) Réplique: Retenez le

CHANSONNETTE.

Allegro No 56

Flutes. *P*

Hautbois *P*

Clarinettes en Ut. *P*

Trompettes en Ut. *P*

Cors en Ut. *P*

Bassons. *P*

Trombones *P*

Violons. *Pizz. Allegro* *Arco.* *Dol. Arco.* *Pizz.* *Arco.*

Alto. *Pizz.* *Arco.* *Dol. Arco.*

Angelique. *Dol.*

Maria. *Allegro* *Chut! chut! chut!*

Toribio. *Chut! chut! chut!* *bon dieu quel mys tère* *pour*

Violoncelles. *Chut! CB* *H* *H* *H* *H* *H* *H* *H* *H* *H*

C. Bassons. *Pizz. Allegro* *Arco.* *Pizz.* *Arco.*

[illegible]

E. T. 478.

Piz.

Piz.

Piz.

Toribio.
1^{er} Couplet.

Dans la vil-le si le Diable montres a fa-ce ef-froy-a-ble, n'en pre-nez au-cun sou-cis n'en pre-nez au-

2^d Couplet.

Li-bé-raux sa-vants im-pi-es vous pa-ye-rez vos mo-que-ri-es trem-blez tous...le Diable est fin tremblez tous...le

C.B.

Piz.

Bassons.

Dol.

Dol.

Arco.

Dol.

Arco.

Dol.

Arco.

Dol.

cun sou-cis c'est tou-jours l'homme qu'il ve-xé il re-dou-te le beau se-xe cent fois plus dia-

Diable est fin pour moi point de ca-tas-trophe j'ai la dent de saint Chris-to-phe! ma dé-fen-se est pour chas-ser l'es-

Dol.

Arco.

Dol.

Flutes.

Hautb.

Clar.

Tromp.

Cors.

Bassons.

Tromb.

Angélique et Maria.

ble que lui il re - dou - te le beau se - - xe cent fois plus dia - - ble que lui

dans prit ma main j'ai la dent de saint Chris - to - phe ma dé - fen - se est dans ma main

deux >

Après le 2^d Couplet allez page 241.

Silence.

209

The musical score on page 209 consists of several systems of staves. The first system includes five staves with musical notation, each marked with a *p* (piano) dynamic. The second system begins with a *Silence.* instruction, followed by staves for *Piz.* (pizzicato) and *Arco.* (arco) sections, with a *Dol.* (dolce) marking. The third system features vocal parts for *Angélique.* and *Maria.*, both with *chut* (silence) instructions. The fourth system contains the lyrics: *bon dieu quel mys-te-re pour quoi donc se tai-re point de fray-eur point de cha-grin*. The fifth system includes a *Silence.* instruction, followed by *Piz.* and *Arco.* sections, with a *Dol.* marking. The score is marked with various dynamics and performance instructions throughout.

$$+ 20 \text{ km}$$

242

(Réplique.) TOUS: Vive la liberté.

Marziale. ♩ = 120.

Marziale. 420.

Get P. Flutes.
Hautbois.
Clarinettes en La.
Trompettes en Mi.
Corns en Mi.
Corns en Si.
Bassons.
Trombones.
Timballes en Mi.
Grosse Caisse.
Violons.
Alto.
Angélique.
Maria.
Riégó.
D. Félix.
Soprani.
Tenori.
Bassi.
Violoncelles
C. Basses.

(Musical score follows with various dynamics like p, f, cres., a 2, mF, F)

Marziale.
(Lyrics follow in Italian: l'Espagnol se le ve...)

E.T. 478

[illegible]

a. 2. 2. 2. 2.

guer - re comme un ton ne - re s'est ré - pé té li berté de la ven - gean - ce

guer - re comme au ton ne - re s'est ré - pé té li berté de la ven - gean - ce

va - ge pu - nis l'ou - tra - ge peuple indomp - té li berté romps tes en - tra - ves

va - ge pu - nis l'ou - tra - ge peuple indomp - té li berté romps tes en - tra - ves

li berté

li berté

li berté

Arco. Piz.

*Alapre au
Commencement du Chant*

le jour com men ce dé ja sa van ce no tre vengeur la li ber té libe té libe té

le jour com men ce dé ja sa van ce no tre vengeur la li ber té libe té libe té

hon teaux es cla ves mais gloire aux bra ves gloire immortelle et li ber té libe té libe té

hon teaux es cla ves mais gloire aux bra ves gloire immortelle et li ber té libe té libe té

libe té libe té libe té libe té

Dol. --- R T 478.

*#
Signe pour la 2^e fois*

The page contains musical notation for multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large diagonal line is drawn across the page, crossing out the majority of the musical content. The markings visible include:

- P cres** (Piano Crescendo)
- F** (Forzando)
- mf** (mezzo-forte)
- Flè - ve** (Lyrics)
- l'Es - pa - gnol se** (Lyrics)
- lè - ve** (Lyrics)
- E. T. 478.** (Edition number)
- mf** (mezzo-forte)
- F** (Forzando)

A page of musical notation for a choir, featuring multiple staves with notes and lyrics. The lyrics are "te li ber té li ber té li ber té li ber té li ber". The notation includes various musical symbols such as notes, rests, and bar lines. The page is numbered "220" in the top left corner.

musical score for a choir and orchestra, spanning pages 220 and 219. The score is written in G major (one sharp) and 4/4 time. It features multiple staves for voices and instruments. The lyrics "té li - ber - té" are repeated across the vocal staves.

The musical score is written for a large ensemble, including voices and instruments. It consists of 12 staves. The top 8 staves are for instruments, and the bottom 4 staves are for voices. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music is in French, with the lyrics "té li berté li ber" repeated throughout. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written below the vocal staves.

té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.
té li berté li ber té li berté li ber té li berté li ber té.

This page contains a handwritten musical score for a multi-staff instrument, likely a harpsichord or organ. The score is written on 14 staves, organized into two systems of seven staves each. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'V' (forte) and 'f' (forte). The first system (staves 1-7) features a complex texture with many chords and rapid sixteenth-note passages in the upper staves. The second system (staves 8-14) continues this texture, with some staves showing more sustained chords and others featuring moving lines. The handwriting is clear and professional, typical of 18th or 19th-century musical manuscripts.

